The Moving Picture Weekly

Dorothy Phillips
in "IF MY COUNTRY SHOULD CALL"
RED FEATHER PRODUCTION

Vol. 3 No. 9 Sept. 16, 1916
Price 10 Cents

INFANTILE PARALYSIS

is on the wane and the various Boards of Health are loosening up.

There's a worse disease, however—many exhibitors have it. It's called

ADULT PARALYSIS

IN THE GARRET

Those who have it don't read, think nor look into conditions which surround them.

As the only sure bet is life and death, so their only sure bet is opening and closing their house each day. They figure in nickles and pennies—not dollars.

WHAT THEY NEED

is self inoculation with the serum of enterprise, and the only way they can get it and get it right is through reading the MOTION PICTURE NEWS.

Wake up! Tear out this page and mail to

MOTION PICTURE NEWS

729 SEVENTH AVENUE, NEW YORK CITY.

Give your name, address and theatre on the margin.
You will receive a sample copy of the "NEWS."

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PRESENT
A SOUTHERN LOVE STORY OF
UNUSUAL CHARM & SWEETNESS
"The ROMANCE of BILLY GOAT HILL"
FEATURING MYRTLE GONZALES &
VAL PAUL....BOOK BY ALICE HEGAN RICE
DIRECTED BY LYNN F. REYNOLDS
BOOK THROUGH ANY
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RED FEATHER PHOTOPLAYS

RED FEATHER PHOTOPLAYS
Present
Dorothy Davenport
and Emory Johnson
in "Black Friday"
A Powerful Drama of
Love & Financial Intrigue
Directed by Lloyd Carleton
Book Through Any
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HG

START THE VOYAGE RIGHT!

(No. 147. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WITH the coming of September, you have embarked upon a voyage over the sea of the 1916-17 season.

It is up to you, Mr. Exhibitor, whether your motion picture craft comes home laden with the profits that are the result of good business judgment, or whether it breaks up on the rocks of financial disaster.

Many of you command leaky crafts. There was a time when they were sturdy and strong—when they brought home the results of profitable, regular service voyages. But you loaded them down with feature cargoes—cargoes that have rotted the vessels' timbers.

Back in the days when your moving picture crafts carried regular service programs, consisting of 1, 2 and 3-reel pictures, you made money. You did MORE than that—YOU PLEASED YOUR PATRONS!

But you weren't content with the profits your regular service cargoes brought you. You thought to double these profits by taking on big features. This, in spite of the extra amount it cost you to handle these features. YOU know the result. Right now you consider yourself **lucky** if you succeed in breaking even on the average feature show.

Reckon up what big features have cost you, not only in money, but in peace of mind and health. Then let your mind go back to the days when a moving picture theatre and profits went hand in hand!

Here's a secret, Mr. Exhibitor. Your competitors would be tickled to death to stop running big features—if YOU stopped running them. The chances are that YOU are showing them merely because THEY are doing it.

Why not get together with all the exhibitors in your community. Why not place your cards face up on the table and say this:

"Gentlemen, big features are draining us of our life's blood. They are taking every nickle of our receipts because of their tremendous cost. We used to make money—big money—with regular service shows and we can do it again. And at a **lower rental cost!** There's no reason why the feature exchanges should profit by our desire to put each other out of business. Program service never was as good as it is right now—let's get together and pass a resolution to return to the regular program that never failed to please our patrons. Let's resolve to get together, live and let each other live!"

The day you pass this resolution will mean the dawn of a new prosperity for you—

PASS THE RESOLUTION TODAY!

UNIVERSAL FILM MANUFACTURING COMPANY CARL LAEMMLE, President.

1600 Broadway, *"The Largest Film Manufacturing Concern in the Universe"* **New York**

RED FEATHER PHOTOPLAYS
RED FEATHER PHOTOPLAYS PRESENTS
DOROTHY PHILLIPS AND LON CHANEY
"IF MY COUNTRY SHOULD CALL"
BOOK THROUGH ANY UNIVERSAL EXCHANGE.
A DRAMA OF MOTHER LOVE

RED FEATHER PHOTOPLAYS
PRESENT
"UNDER SUSPICION"
A PICTURIZATION OF E. PHILLIPS OPPENHEIM'S SATURDAY EVENING POST STORY
"THE AMIABLE CHARLATAN"
DIRECTED BY GEORGE LOANE TUCKER
PRODUCER OF "TRAFFIC IN SOULS"

GREATEST PROGRAM ON EARTH

AND GROWING GREATER EVERY WEEK

UNIVERSAL

LOOK at this list of All Star Box Office Attractions on mighty Universal Program for week of September 25th. Look at the lists of Stars. This is the kind of program that keeps your house packed every week, that is bringing crowds and profits to thousands of Exhibitors all over the World.

DOROTHY PHILLIPS and LON CHANEY in a thrilling 5-part feature War Drama, that would cost you a fat, fancy fee were you to book this outside.

EDDIE LYONS
LEE MORAN
PRISCILLA DEAN
WILLIAM V. MONG
CLAIRE McDOWELL
KING BAGGOT
EDNA HUNTER
FRANK SMITH
CARTER DE HAVEN
MOLLIE MALONE
JACK NELSON

REX DE ROSELLI
WILLIAM FRANEY
GALE HENRY
ALLAN HOLUBAR
BETTY SCHADE
LEE HILL
MADGE KIRBY
DAN RUSSELL AND A HOST OF OTHERS—ALL THE BEST OF THEIR CLASS

The Great Universal Animated Weekly with Cartoons by the Famous Cartoonist, Hy Mayer.

EXTRA SPECIAL FEATURES (on the regular Universal Program) which if booked independently would stand you a prohibitive price.

CARTER DE HAVEN in another one of those high class Comedies from the great series—"TIMOTHY DOBBS THAT'S ME."

SEVENTH EPISODE of that huge Box Office Attraction Serial—"LIBERTY"—entitled "LIBERTY'S SACRIFICE."

FOURTH GREAT PART of the famous DORSEY EXPEDITION TRAVEL PICTURES—JAPAN.

Book thru either of our 59 Universal Exchanges

UNIVERSAL FILM MFG. COMPANY,

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - NEW YORK

WE WILL MEET THE DEMAND

UNIVERSAL ANIMATED WEEKLY'S NEW SALES POLICY PLEASES EXHIBITORS

BECAUSE of the great number of inquiries and requests received from Exhibitors for bookings on the UNIVERSAL ANIMATED WEEKLY a new sales policy has been instituted. Heretofore the UNIVERSAL ANIMATED WEEKLY has been a part of the complete Universal Program and only those Exhibitors using the entire Universal Program have received the U. A. Weekly. Through this newly instituted sales policy, Exhibitors can book the U. A. W. whether they use the Universal Program or not. Any one of our 59 Universal Exchanges will give you the complete facts and figures or you can secure this information direct from the main offices of the—

UNIVERSAL ANIMATED WEEKLY

1600 BROADWAY, NEW YORK

"LIBERTY"

THE GREAT UNIVERSAL SERIAL

—is cleaning up for Exhibitors in every State in the Union—because it is the only Serial now on the market that brings home to the Public all the very things that have happened and are now happening on the borders of Mexico. Hundreds of thousands of people are crowding the houses of hundreds of Exhibitors nightly—where "LIBERTY" is being shown.

"LIBERTY, OR A DAUGHTER OF THE U. S. A."

STARTS WITH PROMISE AND SHOULD "GO"

Universal Serial in Twenty Chapters.
Cast of Characters.

Liberty Horton......MARIE WALCAMP
Capt. Bob Rutledge......JACK HOLT
Major Winston..........NEAL HART
Manuel Leon......BERTRAM GRASSBY
Pancho Lopez......G. RAYMOND NYE
Jose Leon............L. M. WELLS
Theresa..............MAUD EMERY
Colonel Dalton.........ROY STEWART
Pedro..............EDDIE POLO

First Three Episodes.
Written and Produced by Jacques Jaccard.
Reviewed by Frederick W. Rath.

THE first three episodes of this serial were given an initial pre-release presentation at the Broadway Theatre. The writer was fortunate in securing a seat directly in front of three ladies who, it soon appeared—one will overhear conversations in spite of one's self—were ardent "fans," and in no way connected with the motion-picture industry. They were representative of the class of photoplaygoers who follow serials. And it is safe to assert that their unbiased, critical comments are typical of that class.

The way it struck the three ladies was like this: They watched the picture eagerly, and when the thrills came they "Ohed" and "Ahed" and in other ways gave vent to their emotions; they sympathized with the heroine and applauded the hero and were displeased at the villain. All of which struck the writer as being the highest praise that could possibly be given any picture. For in order to so affect photoplaygoers a picture must have all the elements that go into the making of a successful film—an appealing story, well constructed and perfectly presented as regards direction, acting, technical work, photography, tinting, composition, and all the other things.

This film, judging from the first three episodes, has been perfectly handled. The story, laid in Mexico and on the border, though slight in basic theme, carries a great appeal. It shows the atrocities perpetrated on the Americans by the Mexicans, affords numerous opportunities for battle scenes and daring horsemanship—some of the horsemen take big chances and certainly earn their serial salaries—and provides many thrills and big moments. And each episode ends in such a way and at such a place in the story that the spectator must surely experience that I'll-have-to-see-the-next-episode determination. Which, in serials, shows proper handling.

The acting maintains a high standard of excellence. The players are well chosen for their respective parts. Marie Walcamp, as the heroine, to whom life is just one hardship after another, registers horror and helplessness with great effectiveness, and, in addition—according to the critical ladies who have, unknowingly, furnished the greater part of this review—she rides a horse "wonderfully well" and looks "too cute for anything."

The Public knows what it wants. Since the very first episode, people are fairly clamoring for each succeeding episode. 20 weeks of wonderful Serial photo-play. 20 weeks of thrills—wild adventure—golden romance—returning 20 solid weeks of profits to all Exhibitors who have booked and who are still to book this Master Serial. These are "FACTS" not just idle conversation.

You can book "LIBERTY" thru any of our 59 Universal Exchanges.

UNIVERSAL

FILM MFG. COMPANY,

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, - NEW YORK

P. S.—

Send for a copy of the marvelous Ad Campaign book that tells how to get the big money with this serial.

FREE to Exhibitors only. Write any Universal Exchange today.

"Don't Blame it on Mazie!"

I'VE got to laugh every time I hear the feature producers holler when they line up a stage star.

"Greatest actress alive in the creme de la creme of productions," they yell. "Mazie Headlight, who packed 'em in nightly on Broadway and elsewhere, has been secured for Atrocious Features! Exhibitors who join the line of wise guys, forming on the right, booking the productions in which she is featured, will have old Johndee looking like a poorhouse inmate!"

Listen, Brother. Poor Mazie may be alright. Don't blame her for the awful box office wallop handed you when you fall for the clever line of bunkum printed in the publicity and advertising columns.

Blame yourself! Then sit down and figure the proposition out this way:

"Mazie may have coined a lot of money on the stage, where, according to the Atrocious advertising and publicity department, she packed 'em in. BUT, how does she stack up with Grace Cunard when it comes to actual **motion picture** popularity?

"Mazie may have been a lallapalooza of an actress on the stage. BUT, does she look as good and work as well in front of the camera as Violet Mersereau?

"Mazie may have made money for the people who presented her upon Broadway. BUT, will she make as much money for me right here in this town as Cleo Madison?"

Figure it out carefully, Old Man. It's been kinder hard to think clearly, what with all this loud talk of the popularity of the stage stars presented in features. As I see it, the feature producer, unable to give you the goods, so far as story is concerned, in a five-reeler, HAS to holler about something. So he's busting a blood vessel on stage stars!

"Universal Sam"

Composite Exhibitor.

"If My Country Should Call," Red

Remarkable Preparedness Drama, written by Mrs. Virginia Terhune Van de

Scenario by Ida May Park.
Directed by Joseph De Grasse.

CAST.

Margaret Ardath	Dorothy Phillips
Patricia Landon	Helen Leslie
Mrs. Landon	Adele Farrington
Robert Ogden	Frank Whitson
Donald	Jack Nelson
Dr. George Ardath	Lon Chaney
Colonel Belden	Albert MacQuarrie
Zuroff	Carl Von Schiller
Mrs. Ardath	Gretchen Lederer

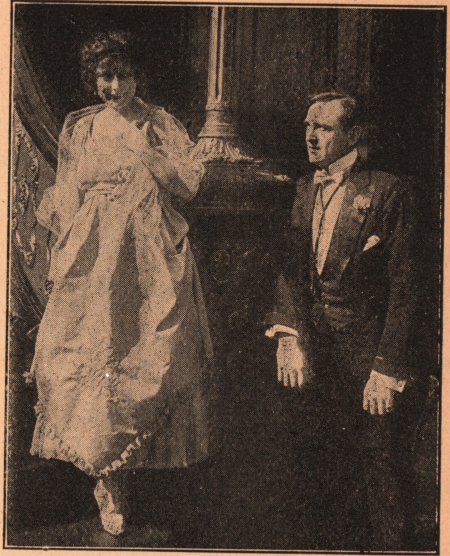
IT must be a peculiar sensation to watch your own story unfolding in pictures on the screen," said Mrs. Virginia Terhune Van de Water, as she sat in the office of the Moving Picture Weekly, waiting to go into the projection room to see her picture, "If My Country Should Call," run off for her especial edification.

"Curiously enough, although several of my stories have been adapted for the screen, I have never seen any of them in completed form. My novel, 'The Two Sisters,' was turned into a photoplay and several of the serials which I have written for the New York Journal are to be adapted to pictures. You know I have had serials running in the Journal for years and written innumerable short stories for the Sunday American Magazine Section. I have published two books of short stories, 'The Sheers of Delilah' and 'Why I Left My Husband,' both of them collections of tales already published in the Cosmopolitan and other magazines.

"I was not thinking of writing a preparedness drama when I did 'If My Country Should Call.' I called it 'Subject to Bondage,' but I realize that the other title is better for the purpose. It has the 'punch,' and that is what we must have to appeal to the great 'G. P.' Poor General Public! What crimes are committed in thy name! Do not think that I do not believe in preparedness, however. I do, thoroughly. I realize that we are too great a temptation as we are. If you live in a world which is accustomed to resort to aggression, it is only wisdom to arm yourself with the means of defense against it. Preparedness is our best guarantee of a continued peace.

"My purpose in writing the story—if I had such a thing—was a study of the instinctive shrinking of women from violence, the hatred which every woman, I believe, carries deep in her

Dorothy Phillips as Margaret Ardath, the young girl.



Margaret descends to meet Robert.

Feather Masterpiece

Water Strikes chord in every Woman's heart

heart of war. There may be Amazons who exult in the lust of battle—I do not know them. I have always borne with me a dread of war. As a child I hated the thought of it; I would not read or listen to war stories. 'Margaret Ardath' in my story voices this instinctive repugnance carried to its ultimate conclusion, if no stronger sentiment were to intervene. Patriotism is not a solely masculine virtue—do not imagine that I mean that for a moment. Women can be aroused to cheerful sacrifice in the defense of their country as readily as men. History proves this, and the present war demonstrates it. But the problem of my heroine is the aimlessness of the sacrifice, as it seems to her, of all that she holds dear in life, for the unprofitable quarrel of another nation. Her country is not invaded, not threatened. What concern of hers is a corner of Mexico? Let them fight it out without demanding her heart's dearest in the settlement of their quarrels. So she goes to treacherous lengths (giving her son the heart depressant which will unfit him temporarily for military service) to keep her treasure in security beside her.

"Hers is an example of the selfish mother love, the self-styled 'love' which cannot put the real welfare of the child above its own gratification. The 'love' which destroys love itself. It conflicts with her patriotism and crushes it as it crushes everything else. Parents are responsible to such a terrible degree for the character of their children. And it seems often to be the most careful, the most conscientious parents who do the most harm. They will interfere between the child and the wholesome consequences of his actions. They will take responsibility away from him and try to be his providence. I sometimes think that good, wholesome neglect is the best thing in the world for children. Let them find out for themselves that fire burns!

"I have never forgotten that story of Margaret Deland, in her Doctor Lavender series, in which the mother of a son who has committed a boyish crime and is about to be sent to prison for it, comes in her extremity to the old doctor to beg his aid in securing a pardon for the boy. He tells her that she has no right to cheat her son of the lesson which life brings to him and persuades her that he must learn to take the consequences of his own action. My Margaret Ardath is an example of the mother love which tries to play providence to her child and bitterly fails.

"If it weren't for you, mother, I'd end it."

"It's a queer feeling here!" said Donald.

"We can't avoid our responsibilities in this world. If we try, we are sure to suffer for it, just as the United States is suffering in the esteem of nations for our policies of expediency today. We know that we are not showing a cowardly indifference to the issues of the European war, but the combatants do not know it. We cannot blame them for harsh judgment. But when we hear such conundrums as the latest from the trenches—Which are the two yellow races? The Mongolian and the American—it hurts. It is always deeply painful to be misjudged. The mother in my story suffers acutely when her boy says to her that he knows enough women to form an opinion of them—the woman he loves, who forgets him for a rich man, and his mother, who takes the chance to serve his country away from him to gratify her desire to have him near her. He does not appreciate her deeply-

(*Continued on page 35.*)

SCENES FROM THE RED FEATHER PRODUCTION "UNDER SUSPICION"

VIOLET MERSEREAU IN "THE GIRL WHO DID'NT TELL"

Judith agrees.

THE Girl Who Didn't Tell," with Violet Mersereau in the leading role, is the product of the very finest talent that can go into a picture. The plot is furnished by Harry Ditmar, who has written a great many stories for the Universal, and this is up to his standard in every respect, while Bob Hill's direction is the finest of his career.

The cast is in a class by itself and is worthy of a five-reel feature. Little Violet Mersereau is one of the youngest as well as one of the most popular of the motion picture actresses, and in this film she demonstrates, as she has time after time, that she deserves all the praise that is showered on her. Charles Ogle, in the part of her father, is a "pleasing" villain. Incidentally it might be mentioned that he broke his leg in the fall from the roof in this picture. Though he finished the scene, he was almost unconscious at the end. Paul Panzer is a very old hand at the movie game. For years he was connected with the Pathe company and is known to the public for the many roles he has portrayed so well. In this picture he plays a sympathetic role, in the end sacrificing himself for the heroine. Harry Benham has played opposite Miss Mersereau in a great many pictures and also neds no introduction. Another part is taken by Helen Slosson, a newcomer in the field. Miss Slosson is the daughter of the famous billiard expert and has proved to be very apt at picking up the new art.

So from start to finish there is not a single weak spot in this charming story of "The Girl Who Didn't Tell."

Belgraff is the head of a band of very successful crooks, and has as one of his assistants an attractive daughter, Judith. In the band there is a man called "Silent," who is secretly devoted to Judith.

THREE-REEL Universal Special, with Violet Mersereau. Written by Harry Ditmar and produced by Bob Hill. An eloquent vehicle for Miss Mersereau's art. Daughter of master crook, used as tool, is given spectacular opportunity to go straight.

CAST.

Doc Belgraff	**Charles Ogle**
"Silent" McKay	**Paul Panzer**
Judith	**Violet Mersereau**
Marshall Rand	**Harry Benham**
Mrs. Rand, his mother,	**Nellie Slattery**
Helen Rand, his sister	**Helen Slosson**
James Norton	**Johnnie Walker**

One day Belgraff decides to get the Rand diamonds, and orders his daughter to dress up in her swell clothes to do the job. Judith demurrs, but her father is stern, and will not brook disobedience. So Judith dons her evening clothes and is driven to the Rand home in a car. The butler sees her enter the grounds, and does not know what to make of it, when he sees her faint. The whole household is summoned, and when the doctor pronounces it a case of loss of memory, they decide to take care of the girl.

Several days go by, and not a word has been heard from Judith. "Silent" becomes worried, but old Belgraff tells him that the girl is well able to take care of herself. But when a few more days go by and still nothing has been heard, they decide to look her up.

Judith, in the meanwhile, has been living in a new world. The life of a real society girl is novel to her, as she has lived all her own life in the company of thieves. And to add to the interest of the situation, young Rand falls in love with her, and they take long rides together. On one of these rides they meet "Silent" and Belgraff, who have come to see what is detaining her. They are almost caught talking to her by young Rand, but "Silent" has the presence of mind to say that her horse has run away.

But as a few weeks go by and Judith does not get the jewels, Belgraff decides to go after her. So one night he and "Silent" enter the house and make their way to her room. They are seen by one of the people there, and an alarm is raised. In trying to escape, Belgraff is shot, and falls from the roof to his death, but "Silent" is caught. The butler then accuses Judith of being in league with these men. It is a tense moment, but "Silent," when questioned, says that he never saw the girl before in his life. So he is taken into custody and led away, and the girl is left to live out her days in happiness, as young Rand has asked her to be his wife.

HOLUBAR TO DIRECT FLORA DE HAVEN

ALLEN J. HOLBAR, who has completed his work in the big Universal feature, "Twenty Thousand Leagues Under the Sea," has resumed the direction of his own company. He will direct Flora Parker De Haven in a two-reel drama, the title of which has not been announced, but which was written by Holubar specially for her. When he first arrived in Universal City he wrote and directed several photoplays which were very successful.

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

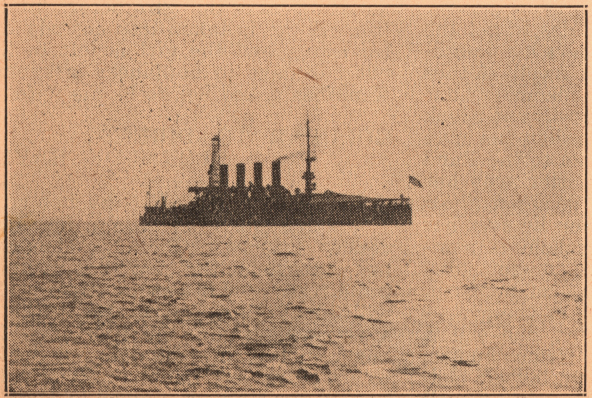
Vol. 4. No. 36. Vol. 4. No. 37.

New York Skyscrapers From An Aeroplane.

Commission to Settle Mexican Dispute.

Wilson Signs Bigger Army and Navy Bills.

Yachtsmen Fight Hotel Fire.



Cruiser Memphis Wrecked Off Santo Domingo.

Freshmen "Pull" at University of California.

FLASHES FROM THE NEWS WEEKLIES

MEXICAN COMMISSION ARRIVES

NEW London, Conn., is the place that has been selected as the meeting-place for the commissioners that have been chosen by the United States and Mexico to settle the differences between the two countries on the border. The current issue of the Animated Weekly shows the delegates from Mexico arriving in New York on their way to the appointed place. There are individual snaps of Senores Bonillas and Pani. The President's yacht, Mayflower, was sent to take both the Americans and Mexicans to the meeting-place.

There is a snap of the delegates taken after the first meeting, and they all seem to be in such good humor that it speaks well for a satisfactory settlement of the whole affair.

FOOTBALL!

THE football season is on the way and the Animated Weekly Number 37 shows the Harvard squad in the first practice of the year. Harvard is minus her principal football assets this year, Percy Haughton and Eddie Mahan. But they hope to worry through the season under the guidance of the new coaches Leary and Brown. These two are shown in the picture as is Captain Dadmun instructing some of the candidates. They are also shown using a charging machine which takes the place of an opponent. Passing the ball also forms an important part of the early practice.

BATTLE FOR TENNIS TITLE.

NUMBER thirty-seven of the Universal Animated Weekly shows the great battle, one of the greatest in the history of tennis that was fought at Forest Hills for the championship of the United States. This is an event that always draws a crowd of the enthusiasts, a crowd whose numbers is growing each year as the sport is getting more popular.

The contestants for the title, this year, in the final round were R. Norris Williams and W. M. Johnston, the latter of whom was the title holder and the former, the national champion in 1914. It was a real battle from start to finish, as there was not much to choose between the two. Both are very young—Williams is just twenty-four and Johnston has not quite reached twenty-two—and in the end it was condition and strength that won. The match went to five sets and each one was contested fiercely all the way through. But in the final stretch it was Williams who had the final punch and he pulled out a victor.

The new champion is shown tired but smiling at the end of the gruelling match.

WINNING $5,000 GOLD CUP.

ONE of the features of the last week in the world of sport was the series of races at Detroit for the gold cup. Besides getting the cup, the winner earned the title of the champion motor boat of America which is quite an honor considering the quality of the entrants. Number thirty-seven of the Universal Animated Weekly shows the heats of the big race as well as some of the races for cruisers.

The winner of the race was "Miss" Minneapolis which had to go almost a-mile-a-minute in order to win the trophy. The craft are shown going at top speed, and they make a very pretty sight with spray streaming over the bows and planing so that only a very small portion of the boat is actually in the water. Then a glimpse of the famous gold cup is also show. The cup is a beautiful work of art and is said to be valued at $5,000. Who wouldn't go sixty miles an hour with that in sight?

BATTLING ON U. S. SOIL.

DURING the last week there has been a real fight on the territory of the United States and it is a great wonder that the government has not put a stop to the scenes of blood and carnage. The battlefield was out in California between the Freshmen and Sophomores of the University of California. And these were no fake battles either. They were real encounters from start to finish as the pictures of them shown in the thirty-seventh number of the Animated Weekly can prove.

First on the program was a tug-of-war that was "some" tug. There was a hose in the middle so that the losing side would get a bath to wash away the stigma of defeat, but the managers had pity on those who lost and stopped that affair before the disaster occurred. There was the jousting tourney which was won by the upper classmen, as they had had a great deal more experience in this branch of the contest. But the gala event on the afternoon's program was the tie-up contest, which is a contest of the first order. It is only participated in by the strongest of each class, and consists in trying to tie up the opposing men and take them off the field of battle so that they are not able to continue the fight. The side that has the most of its opponents so disabled wins. Of course, the contest soon degenerates into a "roughhouse." This was won by the Freshmen, who thus divided the laurels of the day with the upper class.

MOVE GERMANY TO U. S.

AT the beginning of the war a great deal of excitement was caused by the arrival of the two German cruisers, Kronprinz Wilhelm and Prinz Eitel Friederich, which were interned in Hampton Roads. They have been there ever since the outbreak of the war, and the sailors, in order to amuse themselves, have built a city which is just like the Fatherland. It has been named Eitel Wilhelm, and is of more interest to the many visitors that come there than the big ships themselves. It was built from old lumber that was in the vicinity, and is exactly like the German hamlets even to the point of being well ordered and neat.

The little town looks like a bit of the old country transplanted in the new, so foreign is the appearance. The houses all have fences around them and are painted in bright colors. Each house has a little vegetable patch about it, and there are some very flourishing cabbages and beans which the sailors carefully tend.

Recently the place was thrown open to visitors, and a small admission charged. In this way about six hundred dollars was raised, which will be sent to the hospitals in Europe. Number 37 of the Universal Animated Weekly shows the whole village with its many quaint sights.

TRAINING FOR A FIGHT.

NO, this is not the way that Freddie Welsh or big Jeff Willard trains for a fist encounter. These pictures were taken in England and show how the wounded soldiers are put through a course of training after they have recovered so that they can get into condition to fight again. The camps where the men are sent are all located in the mountains where that air is especially invigorating, and there they play all sorts of games and sports. The soldiers here have the time of their lives. The Animated shows men playing various games with a medicine ball, and all seem to be enjoying it. It is almost worth while getting wounded for the fun of recuperating.

"BLACK FRIDAY"

Red Feather Production with Dorothy Phillips, Richard Morris and Emory Johnson. From the story by Fred S. Isham. Directed by Lloyd Carleton

MANY people will remember "Black Friday," the day of panic during Grant's administration in 1874, which Frederick S. Isham has used for the central episode in his novel of the same name as the Red Feather production, which is founded upon it. The scenario was made by Mrs. E. N. Ingleton, of the Universal staff, and the production was in the hands of Lloyd Carleton, with Dorothy Davenport, Emory Johnson and Richard Morris in the leading roles.

For some reason, costume plays have not been so popular on the screen as they are on the legitimate stage. But the production of this play of 1874, a period within the memory of many, is a reversal of this observation. While the picture was being made at Universal City, it aroused more interest among the visitors than any other production on the big lot. The costumes of the period were reproduced with minute care, and many were the sentimental sighs among the older women on the visitor's platform when the scene of the wedding of Dorothy Davenport in all her finery of the seventies was being filmed. Not only were the women's dresses true to the period, but the men's as well—a far rarer occurrence in pictures. The frock coats, flowing ties, and strapped trousers were there in all their glory. Visitors refused to move on to any of the other productions and remained rooted to the spot in front of the sets for "Black Friday," grandmothers pointing out to their grandchildren that "That was exactly like

the dress I wore when I married your grandfather. It brings it back as if it were yesterday!"

This Red Feather photoplay will bring back "as if it were yesterday" many scenes of the past to the older members of the audience. But besides its historical interest and special appeal to the elders, there is much to catch the attention and hold the interest of young people as well. There is a splendid story, founded on a famous novel which was read and enjoyed by thousands of people. And the acting of the principals leaves nothing to be desired. Miss Davenport wears her quaint frocks as if they belonged to her—quite an achievement for an actress. The sets are as true to the period as the costumes, and the scenes in the Paris Revolution are thrilling enough for anybody, even the most blase of fans.

A synopsis of the story follows:

Elinor Rossiter, poor but refined and romantic, marries Richard Strong, a power in finance, but very rough and uncouth, yet having a keen sense of honesty and a big heart.

While he is to be gone on his honeymoon, his enemies plot his ruin. They intend giving out false reports as to his dealings with his companies, so as to make a flurry; they are also endeavoring to corner the gold market, and even carry the plan so far as to bribe some of the Washington officials and send a fake telegram to President Grant to get him out of Washington so that he cannot order the sale of gold.

One of Strong's clerks overhears part of the plan, and just as Strong is leaving on his honeymoon, manages to give him a tip as to what is going on, but Strong does not attach much importance to it. Telegrams, later, make it necessary for him to return, and this causes a breach between him and Elinor. She cannot understand how any business could be so important that it would take him from her on their honeymoon.

Arriving home before his enemies suspect his presence, he takes measures to defeat their plans. Charles Dalton, a friend, aids him, and Strong gives him employment in his office. Dalton becomes very friendly with Elinor. When Strong learns of this, he accuses them both of wrongdoing, which both deny, but he will not believe them. Elinor refuses to see Dalton, and so he yields to the charms of his wife, Zoldene, who had left him soon after their marriage, when she discovered he had no money. Elinor and her father go to Paris, as the old man is failing rapidly.

Strong and President Grant have an interview, and the President wires the Treasury to sell gold, thereby breaking up the clique, and Strong makes millions.

Rossiter becomes worse in Paris, and in trying to return with him, they are in great danger from the rioting. It is the time of the revolution of 1871. Rossiter sends for Strong, but when he arrives, he can find no trace of either. Then, one night, as he is watching a mob, he finds that it is Elinor who is the centre of the disturbance, and in trying to rescue her, he is injured; and when he regains consciousness in his hotel, she is gone. Dalton and Zoldene are also in Paris—dying, and Dalton sends for Strong, and again tells him the truth about himself and Elinor. This time Strong believes him, but thinks that Elinor no longer loves him. He returns to New York and, thinking to take a last look at the house which was the scene of his loveless marriage, he meets Elinor, who is on the same mission; she tells him that she still loves him and they are reconciled.

CAST.

Richard Strong	Richard Morris
Elinor Rossiter	Dorothy Davenport
Edwin Rossiter	Wilfred Roger
Mrs. Rossiter	Mrs. Maurese
Chas. Dalton	Emory Johnson
Zoldene	Gretchen Lederer
Posie Stanton	Virginia Southern
Jim Fisk	Marc Fenton

Dalton enlists Zoldene's aid.

The wedding.

"You wrote the letter," said Strong.

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Table of Contents

"Don't Blame It On Maizie," by Universal San 9
Scenes from "Under Suspicion" 12
Scenes from the Animated Weekly 14
Flashes from the News Films 15
Lon Chaney, Master of Make-up, by Marjorie Howard 19-23
Soldiers from Mexico act in "Behind the Lines" 39
First District Managers Meeting called for Chicago 39
The Programs 43
Music Week of September 18 44
Music Week of September 25 45
"Putting It Over" 46
Canadian Notes, by W. A. Bach 49
Minneapolis Letter, by Fred S. Meyer 49
Putting Over "Liberty" in Minneapolis 49
What they say about the Universal Program 50-51

Stories of This Week

"A Desperate Remedy," Imp Drama 37
"A Silly Sultan," Nestor Comedy 36
"A Wife's Innocence," Special Laemmle 36
"After the Battle," Special Big U 38
Animated Weekly, No. 36 42
"Behind the Lines," Bluebird 24-25
"Black Friday," Red Feather Feature 16-17
"Buzzard's Prey," Special Imp 37
"Cold Hearts and Hot Flames," L-Ko Feature 32
"He Almost Lands an Angel," De Haven Universal Special Feature 20
"High Speed," Victor Comedy 38
"His Mother's Boy," Rex Drama 38
"Musical Madness," Joker Comedy 36
"Poisoned Lips," Laemmle Feature Drama.. 33
Sixth Episode of "Liberty" 22
"The Broken Spur," Bison Feature 27
"The Girl Who Didn't Tell," Big U Special Feature 13
"To Another Woman," Rex Feature 41
"Under the Spell," Special Rex 42

Stories of Next Week

"A Hero by Proxy," De Haven Special Universal Feature 21
"A Jungle Hero," Bison Feature 40
"A Surgeon's Revenge," L-Ko Feature 34
Animated Weekly, No. 37 42
"Ashes of Remembrance," Rex Feature....31-39
"Behind the Scenes in Japan," Powers Ed.. 36
"Husks of Love," Gold Seal Feature 30
"If My Country Should Call," Red Feather 10-11
"In the Laps of the Gods," Victor Drama.... 42
"Model 46," Nestor Comedy 37
Seventh Episode of "Liberty" 23
"The Inspector's Double," Joker Comedy.... 37
"The Lie Sublime," Big U Drama 26
"The Evil Women Do," Bluebird 28-29
"The Shadow Sinister," Big U 37

LON CHANEY, A Master of Make-Up

By MARJORIE HOWARD

THERE is probably hardly a boy in these United States who has not, at some time in his life, ardently desired, if not threatened, to run away from home; but it takes either an unusual crisis of boyish misery, or a particularly adventurous temperament to carry the threat into action. But once upon a time there was a little chap in Colorado Springs, a boy of ten years old, with big ideas about what he was going to do in the world, who took the desperate resolution and stuck to it.

Lon Chaney, for that was the little fellow's name, has never given the inside history of how he came to take a step so unusual for a ten-year-old. He has never revealed whether his home was unhappy or whether any childish tragedy drove him to desperation. We might gather a hint from the invariable and intense sympathy which he shows toward the troubles of children and young people, now that he has won a position of honor for himself. We might read a personal meaning into his wonderful success in portraying the unfortunates of this life, the men who have the overwhelming force of adverse circumstances against them, the victims of the deeds of others, the stepchildren of Fate. But all such conjecture is guess work. All we know about the childhood of the Universal's great character actor is that he ran away at the mature age of ten. And where do you suppose this venerable person went? Why, on the stage, to be sure—as a stage hand! A very small hand it must have been, and we cannot imagine that it, or a pair of them, could be of much service on a man's-sized stage; but Mr. Chaney sticks to it that that is what he did. He was lost to sight for a time, and when he turned up again he had become an eccentric dancing comedian and was traveling through the United States and Canada in a vaudeville act. He does not talk about the period in between, and it must have been a hard one to put those "character lines" in his face, which make it say so much to those who have the sympathy and understanding to read it.

Vaudeville took Chaney west, and the West kept him. He became a member of the musical stock company at the old Lyceum Theatre in Los Angeles with "Pop" Fischer. All this time he was faithful to the comedy end of the business, but laughter—especially stage laughter—is akin to tears, and he was storing up experience which makes him today a master of the pathetic on the screen. There is hardly an actor in the West who has not had some association with Kolb and Dill, and Chaney is no exception to the rule. He was stage manager for these musical comedy artists for some time, and had the principals, chorus and dances under his control. It may have been the same quality which made him run away from home which took him, in the midst of his musical comedy success, into motion pictures. He was fascinated by the new are and so anxious to get into the game that he "joined

(*Continued on page* 23.)

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Carter De Haven in "He Almost Lands an Angel"

"HE Almost Lands an Angel" is the title of the sixth episode of the series that portrays the adventures of the incomparable Timothy Dobbs. Almost! Therein lies the rub, for it seems as though Timothy's middle name were "not quite" or "nearly" or "the jinx." But in this episode the fates at first seem to be with him, for he meets Nellie in a very opportune manner. And then she turns out to be the daughter of a man who is so wealthy he has to sit up nights thinking of ways to spend the money that accrues, and engages three men to cut his coupons.

But! There is always a "but" in a story that starts so very auspiciously, and this is no exception to the rule. The next day when he plays the part of a silly young fop in the studio he makes a hit by acting natural, but when the director asks him to register manly strength the result is not quite so good. But there is no use spoiling a very good plot by telling it all in advance. The story, in brief, follows:

This episode opens with our hero blissfully enjoying his beauty sleep.

Timothy sets out for the studio. Nellie Richman, whose father has so much money it hurts him to carry it, is trying to learn to drive a new car. The chauffeur gets out for something, and Nellie, fooling with the levers, starts the car. She yells for help, and the car careens down the road. Timothy is crossing the street, and the car hits him. It is not a case of heroics, but necessity, that causes him to cling to the machine, and trying to get away, he pulls the emergency brake and stops the car. He is hailed by the crowd as a hero, and Nellie insists on taking him home to meet papa.

Papa is much interested in movies, and is almost begging some one to take his money. Timothy interests him, and wanting to show his appreciation, Richman offers to give him work at five thousand per week, and let him manage the concern. Timothy airily tells him to postpone the discussion until the morrow, as he wants to think it over. He makes a strong impression upon his new friends.

By strategy, Timothy gets in the gate, and his usual luck attending him, secures a part in a picture. It is a boob part, and he is splendid in it. Then the director decides to use him in a hero part, and Timothy makes a failure of the whole thing. Nellie and her father have called at the studio to look around and see him. At first his nonchalant air charms them, but finally they see what a sorry actor he really is ,and give him the "go-by." Richman has brought the contract and tried to get Timothy to sign it when he first came, but Timothy, wishing to show off, declined. Richman now tears the contract into bits and Timothy, thrown off the stage, lands where the bits are scattered.

Being the sixth episode of that wonderfully diverting comedy series, "Timothy Dobbs, That's Me."

Written by Bess Meredyth.
Produced by Wallace Beery.

CAST.

Timothy Dobbs	Carter De Haven
Jeff	Robert Milash
Mr. Richman	Mr. Horne
Nellie, his daughter	Mina Cunard
The Director	Hayward Mack
Frenchman	Dan Duffy

IRISHMAN IN ITALIAN ROLE.

"ITALIAN LOVE" is the title of a Universal photoplay being filmed by Douglas Gerrard and in which he plays the lead. Gerrard was laughing to himself about this character and remarked it seemed peculiar for a native of Erin's Isle to be enacting the role of a swarthy-skinned son of Italy.

Before coming to Universal City, Harry Mann, who wrote the story, played in the Jewish Theatre in New York. A recent part is that of a rabbi in "The Saintly Sinner," starring Ruth Stonehouse.

Carter De Haven in "A Hero by Proxy"

It's real.

Above—Timothy goes for help.
Below—As a star he shines (?)

SPECIAL Universal Feature in Two Reels. Written by Bess Meredyth and produced by Wallace Beery. Jeff is a hero in real life and Timothy gets reward—a job at last.

CAST.

Timothy	Carter De Haven
Jeff	Robert Milash
Dollie	Ruth Clifford
Her Father	Hayward Mack
The Director	C. Casey

IN "A Hero by Proxy," written by Bess Meredyth and produced by Wallace Beery, there is no let down in the high quality which has so far been maintained in the "Timothy Dobbs, That's Me" series. With the appearance of each one of this series it has seemed as though the high water mark for brisk, clean comedy had been reached. But each week sees the release of another episode that is even funnier and more unusual than the one of the week before.

This week Carter De Haven, in the person of Timothy, goes through some more of the antics that have made him dear to all the movie fans. Mr. De Haven is the possessor of an inexplicable something that is usually called magnetism, but in his case it is something more powerful. The secret of his success is that he can appear funny without any apparent effort, and that is the keynote of really good comedy.

In this, the seventh episode, Timothy plays the hero while poor Jeff gets the bumps and scars. But the best part of the film is when Timothy plays props. In trying to corral an elephant to take the place of a bear that the director has ordered he sort of breaks up the whole studio before the director fires him. It is a hard life, but at last Timothy seems to be on the fair road to success.

Timothy and Jeff are living in the tenement district, being sadly in want of funds when Dollie Dalrymple, a fluffy-haired girl, who has a penchant for "up-lift" work, visits the house and is rudely assaulted by some roughnecks, who are trying to rob her. Carter, seeing that her assailant is larger than himself, sends Jeff to fight the battle. When Dollie revives it is Carter she sees and, of course, she thanks him and asks him to take her home, which the gallant Carter gladly does, totally ignoring Jeff, who has a black eye from the encounter.

Dollie's father is very grateful—and shows his gratitude in a monetary way. He also discloses the fact that he is the manager of a film company and then Carter tells him that he is the great star. Dollie's father offers him a contract at a fabulous salary and asks him to be at the studio in the morning to sign the contract.

The next morning, Carter is wandering around looking for something to eat when he sees a picture studio; he sneaks in and is nearly knocked over by a prop boy who is trying to escape the ire of his director. The latter offers the job of props to Carter, who gratefully accepts. He gets into many disastrous predicaments—not so much to himself—as to other directors and sets, but by this action, he calls down upon himself the wrath of some three or four directors. He happens to ask the name of the studio and finds that it is the one where he is to be the star, so promptly he loses his overalls and presents himself to Dollie and her father, who have just arrived. Later the astonished directors are introduced to the new star, but Carter loftily ignores them and assumes his new position and they, being wise men, forget the morning's incidents—or try to.

"The Desert of Lost Souls"--"LIBERTY"

Sixth and Seventh Episodes of the Serial

The bandits carouse, thinking that they have tricked the Americans.

Pancho feels the flush of success.

UNIVERSAL SPECIAL FEATURE in two reels. Liberty, by a heroic effort, saves American troops from destruction. Pancho takes to the hills with our boys in hot pursuit.

LIBERTY and Theresa are still prisoners in the camp of Lopez. The two women are confined together in a wretched hut. Pedro is successful, however, and painfully makes his way out across the desert toward the on-coming American columns. Rutledge is thus informed of what has occurred at the hacienda.

Lopez plans to lead the Americans into a trap, and carefully mines the hacienda. The Mexicans then vacate the hacienda, taking Liberty and Theresa with them. Liberty's hands are bound to her side and she struggles as she realizes the fiendish plot to exterminate the Americans as soon as

CAST.

Liberty Horton	Marie Walcamp
Theresa	Maud Emory
Pancho Lopez	G. Raymond Nye
Pedro	Eddie Polo
Capt. Bob Rutledge	Jack Holt
Major Winston	Neal Hart
Manuel Leon	Bertram Grassby
Jose Leon	L. M. Wells

they enter the hacienda. The man at the detonator is awaiting the signal from Lopez, when Liberty throws herself out of the saddle upon the Mexican, who is setting off the fuse. The explosion which follows does not hurt the Americans, as they have not yet entered the danger zone. Infuriated, Lopez retreats post haste.

Theresa faints and falls from her saddle during the mad rout. Through Manuel, Lopez orders Liberty to write a note, which will lead the Americans through a desolate and waterless waste of desert to her intended rescue. Thus he expects to get them at his mercy. The note states that the Mexicans are taking her to Los Alamos, fifty miles distant. The note is placed in the hand of the now unconscious Theresa, and she is abandoned, to be picked up by the Americans, who by this time are in close pursuit. Rutledge and Major Winston reach Theresa and discover the note. They are about to push on to the rescue of Lib-

"LIBERTY."

"THE DESERT OF LOST SOULS."

erty, when a government aviator arrives with orders from Washington to delay the invasion, pending "Diplomatic Negotiations." Meanwhile Lopez and his men, with Liberty, push on across the desert. In Washington, the President calmly and deliberately pursues his discussions, while in Mexico the shedding of American blood continues unavenged.

"LIBERTY'S SACRIFICE."

Seventh Episode.

MEANWHILE Liberty, fearful lest trap be laid for them, puts an arrow in the sand indicating the true direction of their course and buries her handkerchief next to it to indicate that it was she who left the mark. Lopez and his party then push on across the desert.

The American troops arrive at the hut where Theresa has been left by the bandits and they read the note that has ben left in her hand. But by this time it is getting late, so it is decided to stay there for the night and push on full speed the next morning.

Early the next morning an aeroplane arrives from across the border with orders to stop the invasion of Mexico pending diplomatic negotiations. This greatly angers both the troops and leaders, as they think of all the outrages they have seen perpetrated in the name of Mexican liberty. Scenes pass before their eyes of the towns burned and plundered and the women ravaged, the homes ruined. Bob and the Major think of poor Liberty in the hands of the ruthless bandits and they sigh, as they can do nothing but hope for the best.

Meanwhile in Washington the diplomatic negotiations are proceeding and there seems to be no end of talk, nothing but talk, when American blood is being spilled on the border.

But Bob and Pedro decide to go on to see if they can not in some way enable Liberty to escape. They at last come up to the Mexicans and stealthily approach. They arrive just in time to see Lopez showing Manuel a large store of arms and ammunition for the use of the rebels. But they are too eager to hear what is going on and get a little bit reckless. They are seen by the Mexicans and after a terrific struggle are captured and led away to the mountains with Liberty.

OH PSHAW!

The censor said he'd cut the scene,
Because a wintry breeze,
As it went whistling down the vale,
Shook limbs of naked trees.

DIRECTOR AND ASSISTANT TUMBLE INTO STREAM.

UNIVERSAL Director Ben Wilson, who plays the role of an Indian in "The Last of His Race," in the make-up shown in the cut, took a twenty-foot tumble from a cliff at Pine Crest, near San Bernardino, this week while engaged in a struggle with his assistant director, Thomas Walsh, woh was playing the part of an Indian guide.

Wilson and Walsh fought to the edge of the cliff, where a rock gave

Ben Wilson in Indian role.

way under them, and both men dropped into the stream below. Old Sol was sending out one hundred degrees heat at the time, and neither Wilson nor Walsh complained about the fall, as the cool water of the stream was most refreshing.

LON CHANEY— MASTER OF MAKEUP

(*Continued from page* 19.)

on" as an extra man. It is unusual, to say the least, for an actor with years of experience behind him, who has risen to the rank of producer for a well-known company, to begin at such a small end of the horn. But Chaney went at the thing with characteristic suddenness. He obtained an engagement—no, it wasn't an engagement, it was just a job—with Allen Curtis' Universal-Jokers. It seems strange that the man who can make us weep over his undeserved sorrows on the screen in such a play as "The Mark of Cain" or "The Gilded Spider" should have had so long an association with the laughter makers, and his first picture experience with a company of slap-stickers. But Chaney did not remain in the realm of the rubber hammer and the comic fall for very long. De Grasse observed his work and gave him the heavy role in one of his productions, and it was not long before, in February, 1915, Chaney was directing a company of his own. Things move fast in the "movies" and talent comes quickly into its own.

Chaney has made a great name for himself as a master of makeup. He cannot remember when it was not a delight to him to reproduce, in his own features, some facial peculiarity which his keen observation had noticed. His screen characterizations are marvels of truth, a series of type studies which would be valuable to any actor as a text-book in the art of disguise. The cuts above are evidence of this.

His "specialty" is the unfortunate rather than the villain, the man against whom Fate bears a grudge, who is forced into crime against his own will. Yet he can be the real, old-fashioned, foiled-again, curses-on-him miscreant of the ancient drama. He proved that in the Bluebird play, "The Grip of Jealousy," in which he had a regular Simon Legree of a part and made our blood run cold with it. In "The Mark of Cain" he had a role after his own heart—the convict out on parole, with every man's hand against him, who wins out in the end by sheer force of character. In this picture he performed the rare feat—for a man—of shedding actual tears before the camera. Tears, from the chap who has been on his own since he was ten, and who spent years of his life making the public laugh as a funny man and comic dancer! His next picture is "If My Country Should Call," in which he plays a family physician. He has taken his usual pains with the part and achieves an individual and distinctive picture as the doctor. He is a very modest and unassuming sort of person, who never deals in superlatives, and he is reticent about his great gifts and what he has done. But he has made a reputation out at the Coast, both as an extraordinarily gifted player, and as a colleague who can always be depended upon for sympathy and understanding toward those who need it.

Jose sends Nina on a last mission.

"Behind the Line

Based on a story by Mary Rider-- McRae. A stirring story of the sacrifice and the lo

Nina's consciousness returns after days of suffering.

A STIRRING story, with a timely setting across the border in Mexico; a splendid cast, headed by Harry Carey, the star of two former Bluebirds, and one of the most popular impersonators of rugged characters on the screen, with Edith Johnson, his new and very beautiful leading lady; some of the finest riding and fighting scenes ever photographed; and the expert direction of Henry McRae, past-master of the "punch," make this Bluebird a white stone in the list of remarkable photoplays released under this name. The action starts immediately, and continues at high pressure throughout the five reels. Mexican raids on American towns, the flight of the citizens before the advance of the bandits, glimpses of Mexican politics, and Mexican notables thinly disguised, fill the first part of the picture. Then the human intrest develops, with the introduction of Nina, forced by the traitor Jose to become a spy while ostensibly serving as a nurse, into the Mexican headquarters hospital. Here she meets the young American doctor, played by Harry Carey, who is just about to perfect his discovery of a serum to cure gangrene, that dread scourge of a military hospital. Nina, to test its efficacy on a human being, innoculates herself with the deadly germs. It is a fact that an American nurse in the American Ambulance at Neuilly, in the suburbs of Paris, did just this heroic thing at the beginning of the war, sacrificing herself in her devotion to the cause of science, and the alleviation of the suffering of wounded men.

Nina, arrested later as a spy, and condemned to death, recalls the case of Nurse Cavell, which aroused the sympathy of the whole civilized world. She is saved by the combined efforts of Doctor Hamlin, and the timely arrival of the United States army, in one of the most thrilling rescues ever filmed. The suspense is worked up by a master hand, and becomes almost unbearable. Carey has an opportunity for some of the "strong-arm stuff" which has made him famous.

An interesting detail of the production is the use, by Ray Hanford, who plays the Mexican General Torrenti, of a cartridge belt, which once belonged to no less a personage than General Francisco Villa himself. The bandit declared it to be too heavy, and presented it, some time before he became so disagreeably notorious, to Ivor McFadden, an actor at Universal City, and a friend of Hanford, who at that time happened to be making pictures in Mexico. McFadden, when he heard that Hanford was to play a Mexican general in the Bluebird picture, loaned the cartridge belt to him.

Some of the make-ups of the actors in the picture are extraordinarily lifelike,. almost portraits of well-known figures across the border. E. N. Wallack, for example, who plays General Dominguez, took General Obregon for his model, and succeeded so well that one of the extras, a Mexican who was specially hired for the picture, went up to him and said:

"I play much poker with General Obregon. You just like him."

It would be unfair to those who con-

" Bluebird Photoplay

nario by Walter Woods--Directed by Henry ican border, mingling war with womanly tory of two souls under fire.

Edith Johnson as Nina Garcia.

tribute some of the best work in the photoplay to leave them unmentioned in the list of honors. These are the "extra people," the unhonored and unsung heroes and heroines, who risk their lives, cheerfully and anonymously, to add to the thrills of the picture. In the first part of the story, some of the most daring stunts ever performed for the camera follow each other in quick succession, as mere incidents of the picture. Ordinarily they would form the ultimate thrill of a five-reel production. Some of the hard-riding extras make falls from their horses, pulling the beasts down with them, and then lie courageously motionless, letting the rush of a whole troop of horsemen ride right over them, risking being trampled to death by the hoofs of the horses. It takes something very like heroism to accomplish the feat in the first place, and extraordinary nerve to stick it out afterwards.

The same feat is performed by a woman, in the first reel, a refugee, who flies from the attacked American town, pursued by two bandits, whom

CAST.

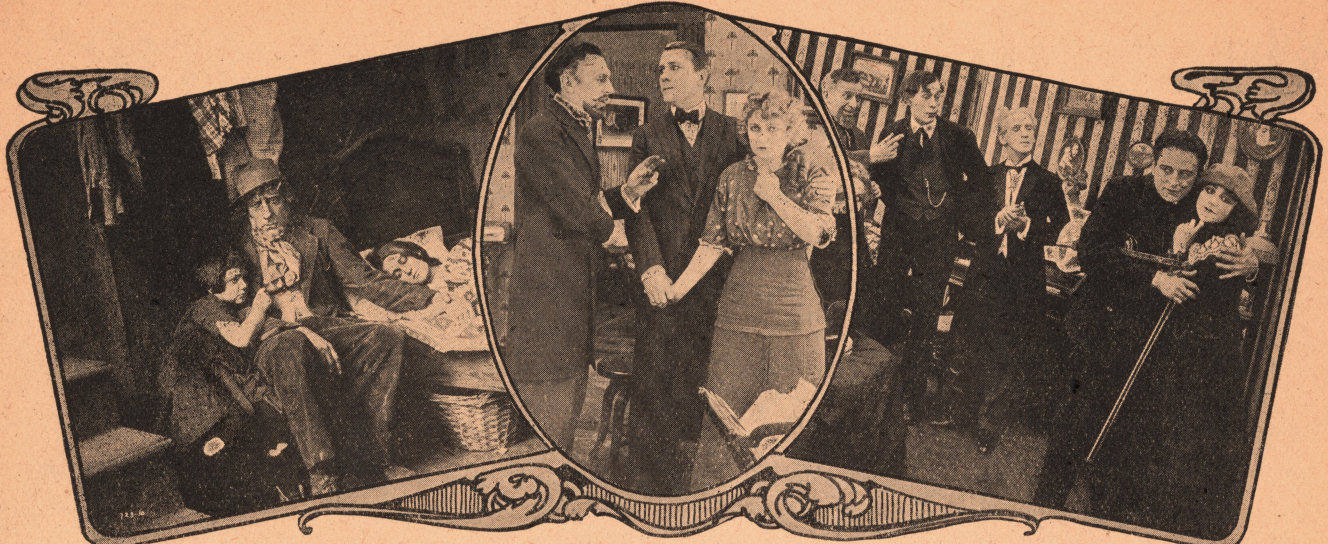
Nina Garcia	Edith Johnson
Camilla	Ruth Clifford
Senora Cano	Miriam Shelby
Dr. Ralph Hamlin	Harry Carey
Senor Garcia	Marc Fenton
Carlos	Bill Human
Jose	L. C. Shumway
Gen. Dominguez	E. N. Wallack
Gen. Nomonza	L. M. Wells
Torrenti	Ray Hanford
Fred Williams	Lee Hill

she brings to the ground, but not before her horse has fallen with her in spectacular fashion. When the picture was run for the first time in the Bluebird projection room, there were loud cried of "Who is that woman?" And the answer was, "Oh, only an extra!" However, it developed later that the intrepid female was none other than Evelyn Selbie, known to thousands as the original "Broncho Billy" girl, who lent her skill and daring anonymously to make the big picture a finer one.

Senor Garcia, the representative of the Nomonza government at Washington, has two daughters, Nina and Camilla. He is accused by his government, through their spy Jose, of treachery, and the shock of the false charge kills him. Jose, deserting to the rival faction under Torrenti, leads a force of bandits against the Garcia home. He captures Camilla, and her sister, Nina, to save the girl, consents to become Jose's spy. She is forced to enter the hospital at the military headquarters, ostensibly as a nurse. Here she meets Doctor Hamlin, who is just perfecting his discovery of an anti-toxin to the gangrene germ. They are attracted to each other.

Torrenti discovers Nina's true mission, and condemns her to death. But she has innoculated herself with the gangrene germ in order to test its efficacy on a human being. She is ill for weeks, and her sister Camilla is allowed to visit her. She finally recovers, and her execution is ordered to proceed. Doctor Hamlin makes a great effort to save her. He threatens to destroy the serum, in which case the secret will die with him, unless Nina is released. The Mexican general pretends to agree. But by a ruse he gets possession of the serum, and then orders the execution to proceed. Just at that moment the United States troops, who have been called into Mexico by the raids of the bandits on American soil, arrive, and a brilliant cavalry charge brings them into the town in time to stop the execution. Doctor Hamlin saves Nina from the artillery of fire of the battle, and all ends well.

Doctor Hamlin's interference to save Nina from a spy's death.



"The Lie Sublime"

BIG U Two-Reel Drama, written by Harry Ditmar and produced by Henry Otto. Love or a career? Great actor chooses latter and repents when he sees how it will affect an aspirant for theatrical honors.

CAST.

Julian Ormond	King Baggot
Mr. Morton	Frank Smith
Mrs. Morton	Mrs. Slattery
Mollie Morton	Edna Hunter
Jack Wilson	A. Von Baussen
The Impressario	Joseph Granby

"THE Lie Sublime" is a story that brings out all the talent of King Baggot. The public is constantly complaining that the film stars of the first water seldom have vehicles requiring sufficient dramatic action for them to show their ability to its best advantage. Here is a plot that is vital because it is an everyday occurrence in the world of art and the stage.

To Harry Ditmar belongs the credit for this story of unusual power, and Henry Otto has produced it in a manner that provokes no criticism. The play is a presentation of an idea, and there is no action in the picture which does not forward the central theme. There are no wasted feet of film.

The role of Julian Ormond, taken by King Baggot, is one which requires subtlety, and Baggot does it justice in every respect. Edna Hunter, playing opposite, acts the part of a sweet country girl very well. Little Lois Alexander plays a very telling bit in the prologue. The whole is a production that is worthy of a high place on the programs of the most exclusive houses.

Julian Ormond is an actor and musician who has scored a big hit on the stage. But he is all tired out from a strenuous season and asks the manager for a vacation. This is granted and he starts out for a real rest. He arrives in a small town and boards with some people by the name of Morton. Mollie, the daughter, reminds him of the girl he left behind him when he went on the stage.

That evening the girl plays and sings for Julian and he is surprised to find that she has a really remarkable voice. Then Jack Wilson, the girl's sweetheart, arrives and the couple retire to spoon. Julian goes to his room and thinks of the days when he was in love and of the time when he left home and promised a certain little girl to come back when he had made a name for himself in the world.

Later when he hears Mollie's voice again, he tells her parents that he thinks that she can be a great artist. At their urgent solicitation he sends for the great impressario to come to hear her voice.

But Jack does not look on all this with favor. He fears that when Mollie is a great artist she will forget all about him and his everlasting devotion. Of course she kisses away his objections, but Julian sees that it will be a repetition of his case and begins to doubt.

Later Bonnelli comes in response to Julian's letter. But before the trial Julian tells him what to say. So when the moment comes and the whole family assembles to hear the verdict, the impressario says that, although she has a very pretty voice, she can never be a real operatic singer. He then takes Julian aside and tells him that the girl's voice is the finest he has ever heard. He asks Julian why he has sacrificed the girl's voice and the latter says that the girl's love for her sweetheart is worth a thousand operatic careers and tells of how his love was sacrificed on the altar of art.

Julian now makes a sudden resolution and goes back to the girl who has waited for him all these years. Mildred, now grown grey, comes to the door and says that she knew he would keep his promise and come back, and the picture ends with the happy reunion of the pair.

GRACE CARLYLE FEATURED WITH RAWLINSON.

DIRECTOR Robert Z. Leonard's new leading lady for the five-reel production, "The Eagle's Wings," is Grace Carlyle, well known as a finished actress, both on the legitimate stage and in pictures. In this big preparedness production Miss Carlyle plays a featured lead with Herbert Rawlinson.

She is a native of Richmond, Va., and was educated in a private school at Orlando, Fla.

Her first stage experience was as Marie Louise in "The Thief," which was followed by the leading roles in "The Fires of Fate," "Mid-channel," with Ethel Barrymore, "The Girl He Couldn't Leave Behind Him," with Hattie Williams, and by leads with such well-known players as Annie Russell, Rose Stahl, Mme. Nazimova, Frank McIntyre, Marie Tempest and Elsie Ferguson.

Her first picture was "The Rosary," produced by the Smalleys.

Ben Wilson IN "The Broken Spur"

Silent Jose Dayton is mistaken for the outlaw Durand and captured.

"THE BROKEN SPUR," adapted by J. Grubb Alexander from the story by Phil Hunt and produced by Ben Wilson, appears on the Universal Program as a Bison two-reel feature. But that brief statement means a great deal more than the actual words signify, for, to those who know, the name Bison means a glimpse of the great out-of-doors to all who visit the motion picture theatre where it is shown. And what is more, it means two reels of stirring drama that has not a dull moment or a false situation from start to finish.

The name of Ben Wilson also has a significance to a movie fan. It means a bit of acting by one of the best known of all the Universal screen artists, as well as a bit of directing that brooks no adverse criticism. This is a picture that calls for the portrayal of a dual role which is about the hardest thing either to act or direct in the moving picture game. But as usual Wilson is equal to the situation and the product is such that it is well up to the high standard set by the Universal Program.

Clara Beyers has her usual vampire part and is exceptionally well fitted for the role. Her dark hair and complexion help her out in these roles and she can look villainous at any time. Most dark women need an evening dress and a cigarette to appear ready for a deed of evil, but Clara is dark and magnetic, even in the plain backwoods dresses that are required for the part. On the other hand, Joe Girard is shorn of all his evil intentions in this film and appears as quite a law-abiding citizen, a great novelty for this villain of villains. The story runs as follows:

BISON Backwoods Drama in two reels; adapted by J. Grubb Alexander from the story by Phil Hunt; produced Ben Wilson. Remarkable resemblance leads to case of mistaken identity. Solved in end.

CAST.

Jacques Durand / Silent Jose Dayton	Ben Wilson
Andy McGregor	Chas. Ogle
John Dexter	Joseph W. Girard
"Red Ida" Hunt	Clara Beyers
Angel Lambert	Rosemary Dean

Dayton, who is the superintendent of the construction gang on the new railroad, is in love with the daughter of Big Bill Lambert, Angel. Dayton also has a double, Durand, a semi-outlaw, who watches with anger the approach of civilization.

One day Dayton starts out to see his sweetheart, and at the same time Dexter, the paymaster of the construction gang, sets out to get the payroll, which has just arrived. In the meanwhile Durand has arrived at the lumber camp and hears that the payroll is to arrive. He also meets "Red Ida," a former flame, and agrees to get away to the States after completing one more "job." So he plans to get the pay-roll.

In the woods Durand overtakes Dexter, and after assaulting him, takes the gold. Dexter is dumbfounded as he thinks that it is Dayton who has robbed him.

In the meanwhile Angel has seen Durand go into the cabin of "Red Ida" and, mistaking him for Dayton, is incensed at the thought that her lover has been untrue. So when Dayton arrives she accuses him of infidelity.

When Dexter tells that he has been robbed by Dayton, the Mounted Police bring him back to the camp. Durand is taken for Dayton, but he manages to hide in the cabin of "Red Ida."

Of course, Dayton's name is quickly cleared, and when Angel sees her mistake she at once begs forgiveness, which is readily granted. So the whole story ends happily with the capture of the real culprit.

Bluebird Release, "THE

From the Story by Emil Gaboriau, Scenario by

Sarah Brandon, the cat woman.

"DO you realize," said Elsie Jane Wilson, as she came off the set of the Bluebird photoplay, "The Evil Women Do," wearing the glittering trappings of a screen vampire, and hugging a large black Persian cat, with unfathomable green eyes, "that the vampire, as the screen knows her today, is a British creation?"

"I certainly do not," I replied, for the idea of that sinuous, subtle, stealthy, silky, sneaky Sphinx (the very words that describe her hiss like a serpent) being the product of any of John Bull's islands, or continents either for that matter, seemed ridiculously incongruous to me, and I wondered if too much chicanery on the screen might have begun its deadly work of undermining Miss Wilson's reason.

"You are antagonistic to the idea. You imagine that because I am British I am claiming unjustly for my country one of the brightest jewels of the newest art, or the Infant Industry, whichever you may elect to call it. You are mentally rehearsing the names of the famous American vampires and humming, 'Oh-ho! say can you see?' to yourself," she stated calmly, reading my mind with the ease of a professional Swami, while all the while she caressed the voluptuous-looking beast in her arms.

"Put down that cat," I said in haste, not desiring that her periscope should discover any more of my hidden secrets. "It must be a reincarnated Egyptian goddess, and it is giving you too much occult information."

She smiled and put it down.

"But you will have to listen to my discourse on the British-made vampire just the same," she said; "so swallow your pride and open your ears."

"Sir Philip Burne-Jones invented the modern vampire," she began, "and you will acknowledge that he is one of the most British of painters. Before that she was a mythological creature, 'a ghostly being fabled to suck the blood of the living during sleep,' as the dictionary has it. But no one thought of digging her out of her fabulous past and making her the central figure of a play or story until Burne-Jones began it. Her resuscitation might not have been accomplished by his efforts alone had not Rudyard Kipling, another typical Englishman—you see I am proving my case—visited the Royal Academy Exhibition and stood with the crowd

Henriette is thrown out of her home.

The man whom Sarah ruined returns to denounce her in her moment of triump

E EVIL WOMEN DO"

y E. J. Clawson, Produced by Rupert Julian

before the greatest hit of the year. He went home and put what he thought about it into the kind of verse that every one must read, which is quoted even in the backwoods publications, and soon becomes part of the language:

"'A fool there was and he made his
prayer,
Even as you and I,
To a rag, and a bone, and a hank
of hair.'"

She recited the lines half-absently, and I realized that when Elsie Jane adopted the silent drama the stage lost a valuable member. She made parodied, hackneyed poem live.

"They made a play out of that English picture and its English interpretation in verse and called it 'A Fool There Was,'" she continued. "I hope for the sake of my argument that it was a Britisher who wrote it, but I can't remember, though I played in it myself with Robert Hilliard for a season. Of course, I was the Vampire. The one, the only, the first of her type to bear the distinctive trade-mark, though, goodness knows, the type itself is old enough. Probably Adam's Lilith was the original, and you know, according to the latest theories, she antedated even Mother Eve. There, haven't I proved my contention that the modern vampire is a British product?"

I acknowledged that she had, conclusively, and changed the subject. What is the use of rubbing a thing in?

"Are you a vampire in 'The Evil Women Do'?" I asked.

"One kind of vampire," she answered, "but I think that in reality I am more the 'Cat Woman' in this play. You know that was one of the suggested titles when we decided to change the original 'Clique of Gold,' as the Gaboriau story is called in English. I wish that the feline suggestion had been retained. 'Sarah Brandon,' or 'Ernestine Bergot,' as she really is, is the personification of the feline in my opinion.

"A cat is a wonderful study," she went on. "But companionable? Well, hardly. That they should be considered the appropriate pet for the typical old maid is the reason for old-maidism. A woman who is no better judge of character than to make a pet of a cat would better avoid matrimony, poor thing, and usually does. Cats are individualists, with no idea of adapting themselves to their associates in a home. They are inscrutable, luxury-loving, cold-hearted, sensuous Hedonists. They mesmerize us, but they are only soulless intrigants. 'Velvet paw and claw of steel.' That describes the mixture of softness towards themselves, and hardness toward everything else. Sarah Brandon is just that, and that is why she is wonderful to play. Every adjective which I have just applied to cats fits her. Gracile, stealthy, fascinating, she winds her insidious way into the good graces of her victims, taking everything, giving nothing in return. She is beautiful with the beauty of exotic things, but her beauty can never inspire to noble thought or action. It conceals a voracious appetite for things of the flesh, and a cold egotism which betrays affection to gain its own ends. She has but one idea: her own comfort, her own luxurious ease. All the famous, beautiful, wicked women of history and fable, Jezebel, Messalina, Delilah, Thais, have had something of the cat in their natures. That is, our conventionalized portraits of them have. They tell us nowadays that Delilah was a great politician and Thais a neuraesthenic. Other times other labels."

"The Evil Women Do" is the story of the development of a girl of the gutter through her single-hearted devotion to her own nefarious ends.

(*Continued on page* 37.)

She makes sure of the witness of her first murder.

umph. *Sarah sees a ghost from the past.*

"My beautiful countess," said the count.

"Husks of Love," Gold Seal Drama

Jimmie loses hope.

Mary is happy with her father.

The quarrel.

CLAIRE McDOWELL, who scored such a hit in "The Caravan," a special Universal Feature produced by Raymond Wells, appears in "Husks of Love," a Gold Seal drama written and produced by William V. Mong. In that production she took the part of an Egyptian beauty, whereas the present production is laid in a modern setting. Miss McDowell is versatile enough to take the jump, and the picture should prove a treat for the picture-loving public. Mong's direction and acting are up to his usual standard.

Mary Holmes, a reporter on one of the daily papers, is in love with Jimmy Hale, who works on the same paper. Amos Bixby, a society man, takes her to a fashionable cafe for lunch where they are seen by his sister, Dora, and Etta Mason, who is in love with Amos and wants him for herself.

Jimmy is in love with Mary, but she decides to marry Amos. After the ceremony she goes to live at his home where life is made miserable for her by Mrs. Bixby, who feels that her son has married beneath his station. Amos, too, becomes disagreeable after the ceremony.

Things go on in this fashion until Mary decides to return to her father; an open refusal to do his mother's bidding so angers Amos that he strikes Mary. In spite of his pleadings and whinings, when he learns her decision, she goes home.

Some time passes; Mary is happy with her father, but one day there comes a note from Amos telling her he is ill and asking her to come to him. Her father insists that as long as Amos is her husband, her place is with him, so she returns. But Etta Mason is endeavoring to ingratiate herself in Amos' good graces, and being egotistical, does not realize what is happening. Etta endeavors to make friends with Mary, but the later, realizing her hypocrisy, will have nothing to do with her.

Jimmy has been plugging along at his newspaper work and one day is given an assignment for a society story. He calls upon Mary and is received in her apartment; Etta, seeing them, stealthily locks the door, and informs Amos that a man is calling upon his wife. In a towering rage, Amos goes to his wife's apartments. After Jimmie leaves, Mary and Amos are having a terrific struggle and she finally gets hold of a gun. Amos, all his brutality now aroused, takes a vase and is about to throw it at her when she screams, and Jimmy with the whole household comes to the rescue just as Amos sinks to the floor, shot by the pistol in Mary's hand.

Later Amos dies, so the lovers are free to marry and live happily together for the rest of their days.

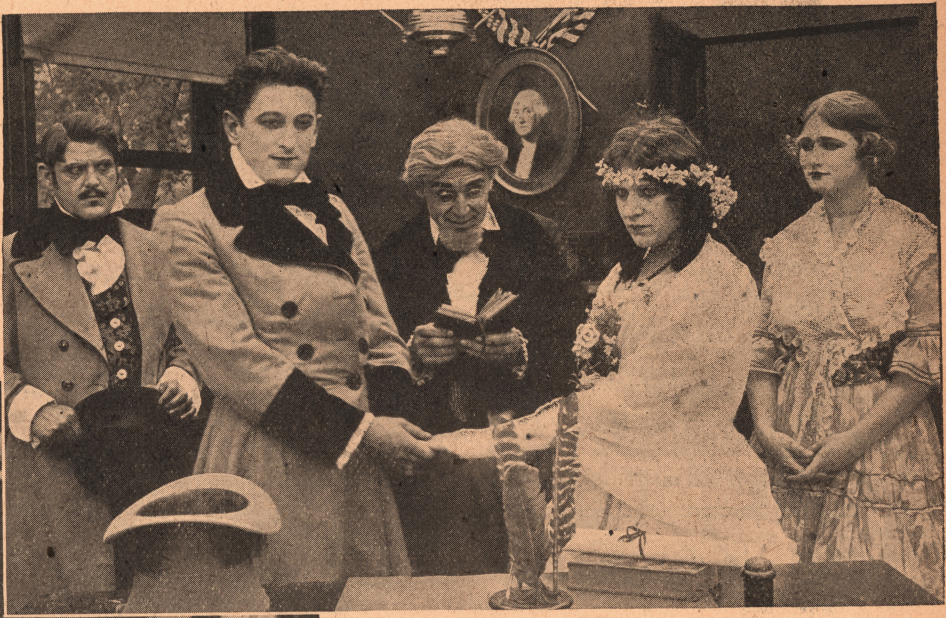
THREE-REEL Society Drama, written and produced by Wm. V. Mong. Newspaper drama with love and jealousy mixed, furnishes excellent vehicle for Claire McDowell and Mong.

CAST.

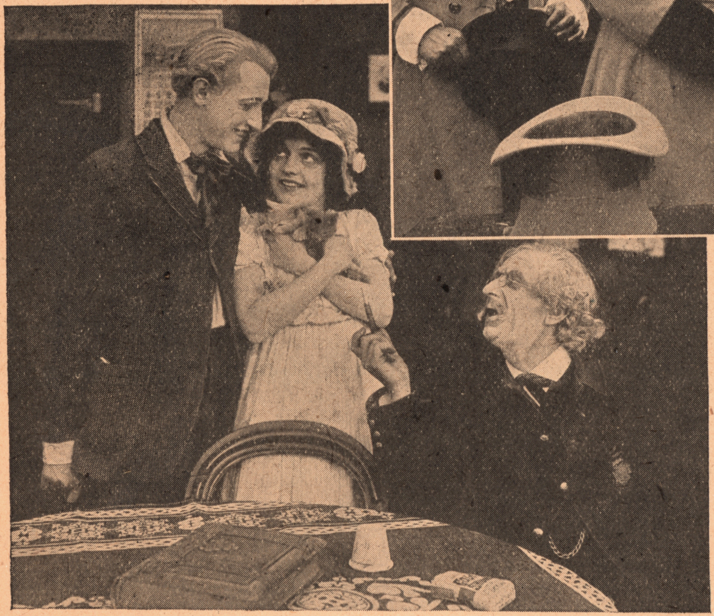
Mary Holmes	Claire McDowell
Jimmy Hale	William V. Mong
Amos Bixby	William Carlock
Etta Mason	Nellie Allen
Dora Bixby	Laura Lyle
Mrs. Bixby	Mrs. Bertram Grassby

Allan Holubar in "Ashes of Remembrance"

REX Drama in Two Reels. Written and produced by Allan Holubar. Charming retrospective story showing that tragedy repeats itself. Couple reconciled by glimpse of the past as portrayed by a kindly veteran.



Granpap's marriage in the days "before the war."



The old man's story reconciles the lovers.

ALLAN HOLUBAR has produced a gem in this little drama entitled "Ashes of Remembrance," which he wrote and produced himself. The story is a charming one of love and its misunderstandings. The course of true love never runs smooth, at least never in the books or moving pictures, although in the end there is usually a happy reconciliation. But to cure this particular lover's quarrel and to bring the young people to their senses Holubar has constructed a tragedy of the last generation which is a duplicate of the present situation.

Allan Holubar has just recently returned to the Universal program, as for the past year he has been occupied with the great Universal feature picture which Stuart Paton has been producing. In this Holubar has the leading role and is the hero of a stirring story, much of the action of which takes place under the water. But now that the great work is completed, he can once more delight the public with his characterizations. And as a character actor there are few who can equal Allan. He has made a great study of makeup for the screen and is so adept at the art that he can entirely disguise himself, as he does in this picture.

CAST.

The Young Husband	Paul Byron
His Wife	Helen Leslie
Grandpap Martin	Allan Holubar
Janet	Betty Schade
Joshua	J. F. Evers

Through indiscretion the young wife is cast out into the world by her young husband. Her efforts to prove her innocence are fruitless and she stumbles forth, she knows not where. She passes the house of Grandpap Martin, and, hungry for a word of human kindness, goes in. The old man welcomes her, and, overcome by his kindness, the girl pours out her story. The old man comforts her and cheers her with hope.

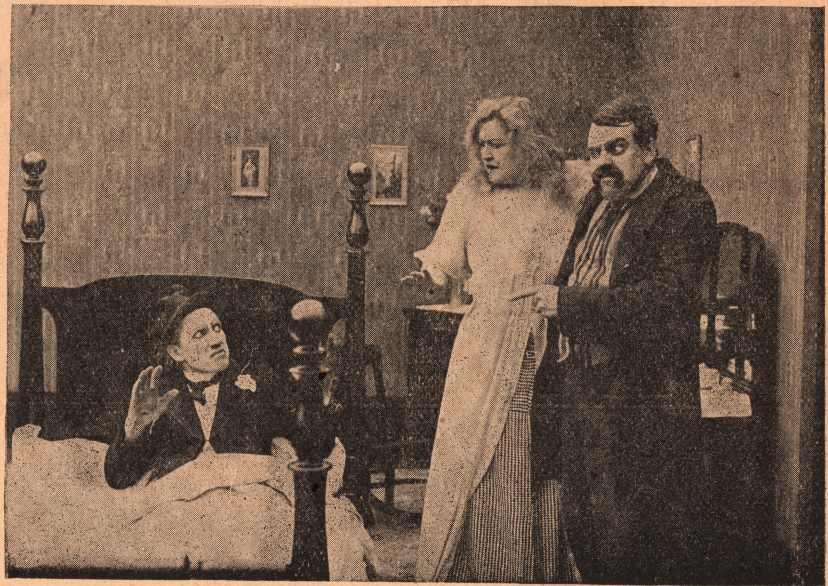
The young husband, in spite of his anger, is filled with uneasiness and calls on old man Martin for advice. The old veteran rushes the girl into another room and the boy tells his story. The old man gravely tells him he is on the brink of a precipice, and to impress the matter, tells him of an experience in his own youth.

When the Civil War broke out Martin was called to the colors and left behind him his girl wife. He begged Joshua, a friend, to look after the wife and see that she suffered nothing, and Joshua promised. In the struggle Martin lost his arm and when peace was declared he returned home with a happy heart and full of love for his long-absent wife.

Upon arrival at the house he finds his wife and Joshua, his supposed friend, in lover-like attitude, and filled with frenzy, orders the wife out of the house. Secure in his

(Continud on page 39.)

"Cold Hearts and Hot Flames"



Above—Firemen de luxe.
Below—Billie is where it isn't safe to be.

L-KO Fire Komedy with Billie Ritchie

COLD Hearts and Hot Flames" is the title of the latest L-Ko laugh compeller, with the indescribable Billie Ritchie in the leading role. The L-Ko Company know how to put over film fun of the cleanest, most laughable variety, and this is just another example of that Universal truth. But when Billie Ritchie is added to the standard of L-Ko quality the result is more than could be desired in the way of first-class entertainment.

The present production, besides having a great many comical antics in it, has some really funny situations which are humorous even to merely read about, let alone to see on the screen. Outside of being drafted about in ventilators and singed in the furnace and doused in water and blown sky-high by an explosion and mistreated in general, Billie has a rather quiet time of it in this picture. L-Koing is a great sport—if you don't weaken, and Billie seems to be going with undiminished fervor. You see, it was this way:

Mr. Rockabilt has been living on good prospects for the last six years, and owes about three thousand dollars for his board during that time to the proprietor of the hotel where he has been living. The proprietor tries to collect the debt and Billie gives him a bad check. When the man finds that it is bad, he says that Billie has a couple of hours to make good or out he goes. No wonder the poor fellow worries. He has visions of actually going to work.

But the proprietor has a comely daughter, and Billie has a plan. He sends himself a telegram stating that he has been left a fortune of a million dollars, and shows it to the proprietor. The latter at once offers his daughter's hand, and all arrangements are made for the wedding.

But Billie has not paid for the telegram he sent himself, and just as the ceremony is about to be performed the boy comes in and asks for the money. This of course gives the whole thing away and the proprietor is angry, to say the least. He decides that as he needs money he will burn the hotel to get the insurance. So he arranges to have the furnace filled with gasoline and stuffs the janitor in the fire so he cannot squeal.

At last the fire is started and all the guests are excited. But when the proprietor goes to look for the policy he cannot find it, as the rats have eaten it. Now the old man is frantic and rushes for the fire department to put out the fire. In the meanwhile the daughter has been caught in a top room of the house and is yelling for help. Billie is the only one who is brave enough to go to the rescue. He bravely climbs up the side of the house, but when he gets up he is at a loss to know what to do.

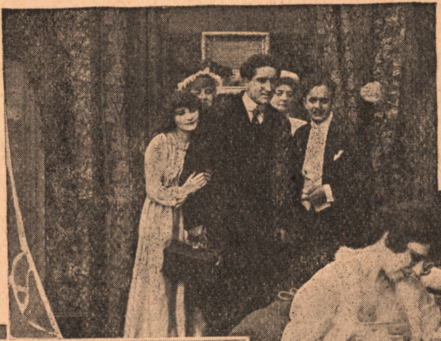
Downstairs the firemen are helpless, and there seems to be no hope, when all of a sudden the gasoline explodes and the whole house ascends to the upper regions. Billie and his sweetheart and a minister all meet in the air and the delayed marriage ceremony is performed, then and there, while they are floating on to infinity.

LEE HILL PLAYING WITH MAUDE GEORGE

LEE HILL, who has been Director Henry McRae's leading man at Universal City, is being featured by Director Donald McDonald with Maude George, who has been transferred from J. Warren Kerrigan's company.

"Poisoned Lips," Laemmle Drama of Jealousy

TWO-REEL Society Story with Francis Ford and Betty Schade, Tells Dramatic Truth in Interesting Form.



WRITTEN and produced by Francis Ford, "Poisoned Lips" is in every way up to the Ford standard. Hero of the "Peg o' the Ring" serial and a host of other big successes which he has acted and produced, Ford has a peculiar faculty for "putting it over." He usually gets a certain something into his pictures that keeps up the action every moment and carries it to a whirlwind conclusion.

In "Poisoned Lips" Ford is without the services of his usual heroine, Grace Cunard, but her shoes are very well filled by Betty Schade. Betty has been with the Universal for a long time and in this part she does as good work as any she has accomplished in her successful career.

The plot is one of those tragedies of society that occur only too often. It is sad to think of the number of homes that the scandal mongers have wrecked. But it is a fact that these vipers exist and the following story is only a sample of the evil they do.

Harry Clark is in love with Mina West, the sister of Mrs. Gyblin. Mr. Byblin is a prominent clubman, and seeks his amusement outside his home.

One evening Harry calls with four theatre tickets and invites Mina, her sister and Mrs. Gyblin to a theatre. Mr. Gyblin gruffly refuses and goes off to his club. Mina is in a quandry, for her sister really is feeling very indisposed and has been ill for some time. Later Dr. Diven, the family physician, calls, and the young people, seeing a chance to fill out their party, prevail upon him to accompany them and Mrs. Gyblin to the theatre.

One of Gyblin's club friends happens to attend the same performance, and sees Mrs. Gyblin and the doctor in the front seats of a box, without knowing that they are accompanied by the young people. Being a scandal - monger, he leaves the theatre and goes to the club, where he jokes about what he has seen. Finally Gyblin is led to suspect that his wife is unfaithful, and he is immediately overcome with jealousy.

Later, in the presence of his wife, he threatens to "get" the doctor, and rushes out of the house. Mrs. Gyblin, ill as she is, decides to go to the doctor's house and warn him.

She arrives there shortly before her husband, and is immediately taken very ill from her exertion. The doctor puts her to bed and cares for her. Gyblin arrives, and breaks into the doctor's house in a fury. He is about to attack the doctor, when he learns that his wife has become a mother.

The young people arrive in time to give a full explanation, and a reconciliation follows between Gyblin and his wife and the doctor.

CAST.

Doctor Diven	Neil Hardin
Mr. Gyblin	Francis Ford
Mrs. Gyblin	Betty Schade
Mina West	Alys Mason
Harry Clark	Harry Fisher

HOGAN STARTS VOGUE.

A FEW months ago this department suggested an idea which had been put into practice in the South with good results. The idea was to put a Moving Picture Weekly on the tables in the waiting rooms of physicians and dentists, in libraries and in reading rooms through the city.

Through a letter in which no credit was claimed the editor of the Weekly has discovered a Mr. J. W. Hogan, manager of the Dream Theatre, Columbus, Ga., was the original. This idea has been adopted by a great many exchanges throughout the United States.

L-KO Two-Reel Laugh-Compeller, with the inimitable Dan Russell. Dan wrecks the doctor's car and the doctor almost wrecks Dan.

WHAT would you do if just at the moment that you were about to settle down for a nice comfortable operation on the operating table you should happen to look up at the surgeon and find that he was the man whose auto and wife you had stolen but a few hours before? What would you do when this irate man began to sharpen his knife right under your very nose?

In the L-Ko two-reel komedy, "A Surgeon's Revenge," all this happens to Dinty, or Dan Russell, as he is sometimes known in his idle moments when not busy acting in the world's greatest laugh producers. And the famous home-breaker does not hesitate very long thinking over his course of action. He is strapped down to the operating table, but that does not at all hinder his speed. Dario Resta himself could not have beaten Dan that day. Operating table and all he just naturally left and the next time he met the doctor was—— Well, to begin at the beginning, it all happened this way:

Dinty was a bum of the first water and had just alighted from his "pullman" when he went out on a hunt for cigars. But they were all smoking them very short that season, so it was a hard job to get a respectable smoke. At last he was run over by a machine as he was in the act of getting a good one and the doctor took pity on the fellow and took him home.

At the house of the doctor he revived and was asked to stay for dinner. During the meal he became very flirty and began to write notes to the lady of the house under the table. After dinner he became a little more familiar and the doctor was angry. He very forcibly ejected Dinty from the house, so the tramp swore revenge.

Dinty telephoned the doctor to come to a certain house at once, and then when the doctor went to the door he stole the car. Calling for the doctor's wife in the car, he took her for a ride. But as a chauffeur Dinty was not a success and it was not long before the flivver was a thing of the past. It so happened that the smashup occurred just in front of the hospital, so that he was taken inside and given the best of attention. The doctor was at once sent for, as an operation was deemed necessary.

But the doctor that came was the very one who was looking for Dinty. With fiendish glee he sharpened the knife and prepared to take his pound of flesh. Poor Dinty was nervous. Even the most stoic of all of us would be a little nervous under the conditions. But with a supreme effort he managed to get away and led the M. D. a merry chase all over the hospital. Then the police arrived and things got even more complicated. Dinty got out and took refuge in an auto with the cops after him.

The chase ended in the doctor's house again. Dinty entered the room of the doctor's wife and then the doctor came in. He was forced to hide in the closet, but at last was discovered by the irate man. The picture ends as the masher gets his true deserts and is shoved down the radiator into the cellar.

Moral—If you must flirt, pick out the wife of a cripple.

BEERY COMPANY REUTRNS FROM CATALINA.

DIRECTOR WALLACE BEERY and his company, including his featured player, Carter De Haven, have returned to Universal City, after spending eight days on Catalina Island, where three different photoplays were filmed.

"It's All Wrong, Cupid," is the title of a two-reel comedy made at the famous island, featuring De Haven.

Beery played the lead and directed two other comedies, "Swedie's Vacation," in one reel and "Swedie's Prehistoric Dream," in two reels.

While at Avalon, Carter De Haven attended a dinner to the members of the company, and although ill at the time, was the life of the occasion.

"IF MY COUNTRY SHOULD CALL,"

Continued From Page 11

Dr. Ardath examines Donald's heart to locate the mysterious weakness.

rooted objection to war and all that war means."

Then we were called into the projection room to see the picture, and Mrs. Van de Water did not want to talk any more. She watched with intentness the development of the story, and at its close expressed herself as greatly pleased with it.

"It is altered," she said, "but I think it is altered for the better, and it is immensely well done. I believe heart and soul in the 'movies,' you know, although I do not think that I could become a successful scenario writer. I revel in the slow, significant development of character and the indication of it through the subtle medium of conversation. The movies are all black and white, and I like the grays. But the mission of the motion picture is clear. It makes it possible to bring the best within the reach of the poorest. Think of the classics which are introduced to the slums through its medium. 'The Last Days of Pompeii,' for example. Your laundress won't read the book, but she will go to see the pictures of it. There has been such a dearth of inexpensive amusement in our cities, in comparison with all that is done for the 'plain people' in European municipalities. I am interested in a poor woman, the only support of a tubercular husband and several small children. She has a place as a waitress in a cheap restaurant. She was hard put to it for any recreation before the advent of the five and ten cent motion picture theatres. Now she says that she just 'goes to the movies and gets into another world. I can sleep after two hours of pictures,' she says. It is true that cheap books have been available for some time. But to lose oneself in a book requires a cultivation of the habit of reading and a quiet, comfortable place to do it in. The very poor have no quiet places and no comfort, but a picture theatre offers them both.

"The educational value of pictures has hardly been realized as yet. They are looked upon merely as an amusement. Of course, in my estimation, a good, cheap amusement is invaluable to a country, especially a country which is only just beginning to learn how to play, like our own. But many people disregard the motion picture on the score of its lack of serious purpose. Well, I remember when they said of the aeroplane that it would never be more than a scientific toy. Yes, serious, dignified professors and professional mechanical geniuses gave that as their opinion. Ask the war aviators what they think of that dictum. As my son would say, 'The aeroplane and the motion picture are *some* toy!'"

SHIELDS WILL NOT FORGET BIRTHDAY

WHILE Ernest Shields, of the P. C. Hartigan company, was in Laurel Canyon one day this week he let it be known that it was his birthday. Taking his assistant, Milton Sinnerberg, aside, Hartigan said:

"I am going to tell Ernie that I want him to run about 500 yards in the direction of the camera and not to stop until he is about three feet from the machine. Tell every member of the company that I want them to make Ernie realize that it really is his birthday when he comes to a stop."

When the young actor arrived all out of breath the company pounced upon him and Shields thought for a moment that he was about to be killed. The company followed the instructions of the director, and after the belaboring was all over they wished him "many happy returns of the day."

STORIES OF THE ONE REEL PHOTOPLAYS

"MUSICAL MADNESS."

Joker Comedy in One Reel.

Written by Harry Wulze.
Produced by William Beaudine.

CAST.

Daughter	Gale Henry
Binks	William Franey
Antonio Murphyo	Charles Conklin
Signor Ratto	Milburn Moranti
Maid	Lillian Peacock

Gwendoline Lizzie Parkenheimer, the beautiful daughter of the Tripe King, is the object of the attentions of two suitors, Binks and Ratto, the opera tenor. But father has a great fondness for music, and says that the one who has the best voice can have his daughter.

The voices are tried out and, of course, Binks gets the worst of it. He is verv blue when he reads, a few weeks later, that his loved one is about to become the bride of Ratto. But the article also says that if at any time before the wedding any one who can beat the tenor at his game he will get the bride. Sitting in the park, a great idea comes to Binks, and it materializes when he hears a tramp singing in the park.

So he takes Antonio and they rush in just as the knot is about to be tied. Binks challenges Ratto, and they prepare to sing. And he would have succeeded in the deception had not Antonio run off with the maid and left him flat. Yea, verily it is a hard world.

"BEHIND THE SCENES IN JAPAN."

Dorsey Travel Picture.

Powers Educational.

In this number of the Dorsey pictures the old capitals of Japan, Nara and Kyoto, are visited. There are scenes of the streets in Kyoto with the Japanese conveyances shown as well as many of the typical residents. The merchants and harvesting and gardens are all portrayed and then the spectator is taken for a visit inside the typical house of a well-to-do merchant.

Then the famous Geisha girls are shown. These girls are very accomplished entertainers and can dance and sing as well as the best of them. They are shown in all the phases of their private and public life.

"A SILLY SULTAN."

Nestor Comedy in One Reel.

Written by Ben Cohn.
Produced by L. W. Chaudet.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Nita	Priscilla Dean
Secretary	Harry Nolan
Sultan	Fred Gamble

Eddie and Lee are two American reporters in Turkey. Their main task to to interview the Sultan, but just before the great ordeal, Lee decides that he wants to look at some curios, so Eddie has to go ahead to see the Sultan alone. At the palace he is well received by the Sultan and is shown the harem. In the harem there is one girl, Nita, who particularly makes an impression on Eddie. And the strange part of it is, that just as he is going out, she slips a note in his hand, saying that she is held captive, and asking for help.

So Eddie makes Lee dress up like a girl, and to the Sultan they go. He is at once struck by her beauty and asks Eddie his price. Eddie says that he is reluctant to part with her, but is willing to exchange her for Nita. The Sultan balks at this, but finally they agree to toss for the two girls on the heads-I-win-tails-you-lose basis. Of course, Eddie quickly strips the Sultan of the girls and soon has the harem, and even the throne.

In the meanwhile, Lee, in the costume of a dancing girl, has gotten into trouble in the harem, when they discover his true sex, and one of the attendants is after him with a knife. Eddie at once pardons his friend, and after picking out a good-looking girl for Lee, they leave, explaining to the Sultan that the heads-I-win-tails-you-lose game works only one way, and was invented in the days before Adam.

"A WIFE'S INNOCENCE."

Special Laemmle Drama in One Reel.

An artist and his wife are living at the seashore, but the artist has no time to spend with his mate. So she seeks diversion flirting with another man.

One day the artist rescues and befriends a tramp, and the man is so grateful that he swears eternal service. He sees the wife in the arms of another man, one day, and tells the husband. But later, when he sees how unhappy he has made them, he finally succeeds in convincing him that the wife has not done anything actually wrong, so that the little family is reconciled and happy once more.

Hy. Mayers' unique art is no respector of persons. This is one of his illustrations for the Universal Animated Weekly.

Stories of the One-Reel Photoplays, Continued

"THE INSPECTOR'S DOUBLE."

Joker Comedy in One Reel.

Written by Harry Wulze and Chas. J. Wilson.
Produced by W. W. Beaudine.

CAST.

Matilda	Gale Henry
John	William Franey
Frank	Chas. Conklin
Bess	Lillian Peacock
A Busy Cop	Milburn Moranti
Dr. Nut	Harry Mann

It was all because John was the image of Frank, the health inspector. John lost his purse and Frank found it. Then he went to the former's house and Matilda thought her hubby was crazy because he did not recognize her. Frank had forgotten his badge and so could not prove his identity and was taken to the insane asylum.

But Bess discovered that Frank left his badge and went to the first house on his list to give it to him. At the corner she met John looking for the wallet. He liked her and said that he would take her to lunch. When he arrived home he thought that Matilda was crazy and sent to the asylum for help. Of course John and Frank were continually mixed up until at last the two came face to face in the asylum and the whole mystery was explained. The cop and the keepers realized their mistakes and the wallet and the badge were exchanged and every one was happy.

"MODEL 46."

Nestor Comedy in One Reel.

Written by Tom Gibson and Chas. J. Wilson, Jr.
Produced by L. W. Chaudet.

CAST.

A Romantic Actress	Gretchen Lederer
Her Physician	Lee Moran
Eddie	Eddie Lyons
Betty	Priscilla Dean
Her Father	Fred Gamble

An actress is recuperating at the beach and is attended by her doctor who is in love with her.

Eddie bids Betty, his sweetheart, good-by, as she is going to the beach. Back at the store Eddie is told to take wax model No. 46 to the same hotel, to a salesman there.

Betty and her father see him arrive at the hotel and think that the model is another woman. In the meanwhile Eddie takes the model to the salesman's room which is next to the actress's and, after leaving it there, he hastens down to Betty. She at once asks for an explanation, so he goes up to get the model. But the poor fellow gets in the wrong room and is detained there so long that Betty comes up and finds him in the arms of the actress. Of course the whole mixup is explained away in the end and Betty and Eddie as well as the actress and the doctor are all reconciled.

"THE SHADOW SINISTER."

Written by Al. Russell.
Produced by A. W. Rice.

CAST.

John Barry	George C. Pearce
Florence Barry	Jane Bernoudy
Dick Stanton	Lloyd F. Whitlock
Peppo	James Farley

Florence lives alone in the mountains with her father, who is an invalid, and is in love with Dick Stanton, the sheriff of the county. But the father says that they ought to wait a while before marrying, as Florence is all he has in the world. Peppo, a Mexican neighbor, is also in love with Florence, whom he secretly covets.

Shortly after that the old man dies, but Florence wants to wait for some time before marrying Dick, out of respect for her father.

One night the girl looks up and sees the face of the Mexican in the window. She manages to get out of the house and runs to the top of a cliff. There the Mexican, in a clumsy attempt to get her, falls over. Later, when she tells Dick he goes to get the body and finds that it is a bandit for the capture of whom there is a reward of five thousand dollars. So the girl gets the reward and the picture ends happily as the two lovers marry.

"BUZZARD'S PREY."

Special Imp Drama in One Reel.

On the street Jim sees Mary and is struck by her beauty. He resolves to "get" her, but a clergyman and Bob interfere. Later she gets a note saying that if she comes to a certain address she will be given a wonderful position. She shows the letter to Bob and he advises her to go.

When she arrives at the address she finds that it was Jim who sent the letter. But Bob has had misgivings, and telephones the minister to go there. Then he himself sets out, and when he arrives he finds a struggle. He interferes and chokes Jim. A shot has been fired and the police arrive with the clergyman. They are about to arrest Bob, when the dead man returns to life and everyone is happy.

"A DESPERATE REMEDY."

Imp Drama in One Reel.

Written by Charles J. Wilson.
Produced by Charles E. Bartlett.

CAST.

Gloria	Gertrude Selby
Martin Sands	Carl von Schiller
Dick Forsythe	John F. Connelly

Gloria is a wealthy girl who is in love with Martin, a poor newspaper reporter. She is also being courted by Dick, a wealthy man. She has a misunderstanding with Martin, and he writes her a note, saying that he is going to the woods to try to forget. So Gloria decides to go there, too, and Dick, when he hears that Gloria is not in town, goes to the woods on a fishing trip.

In the woods Gloria poses as a wild girl, and meets Martin in this role. He recognizes her, but says nothing. One day, the maid goes to town for supplies, and Forsythe and his friends, who have become interested in the wild girl, go to the cabin, all of them intoxicated. Gloria is terrified when they break in and begin to assault her. But just at this time our hero comes along and rescues the fair maiden in distress. So all ends happily, as they are reconciled.

"THE EVIL WOMEN DO."

(*Continued from page 29.*)

She has beauty, which arouses the interest of a rich old Parisian. She requites his kindness by stealing his money and then pushing him out of a high window. She brings ruin on every man whom she uses in her upward career. At last she fascinates and marries the Count Ville Handry, whose young daughter is engaged to a naval lieutenant ordered to Farther India. The unsuspecting young officer intrusts his fiancee to the tender mercies of one of the creatures of "Sarah Brandon," as the adventuress now calls herself. He takes the girl to a house of ill-repute, in which, by chance, lives one of Sarah's former victims. Through the discovery of this man of the girl's identity she is saved and the police are called in. Sarah is exposed in her true colors at the very moment when the old Count, ruined by her extravagance, is about to commit suicide. She takes poison rather than face the penalty of her many crimes.

There was a man in our town,
And he was most unwise,
He tried to run a picture show,
And didn't advertise.

Continued Stories of the Photoplays

"HIGH SPEED."

Victor Comedy.

Written by Harvey Gates.
Produced by Millard K. Wilson.

Irene	Edith Roberts
A Drummer	Dana Ong
Steve	Malcolm Blevins
Albert Simpson	Millard K. Wilson

Irene is just a small town girl, but she is very wise when it comes to knowing all the tricks of designing drummers. And she has a big brother, Steve, who looks after her.

One day there arrives in town Albert Simpson, and he lingers, attracted by the charms of Irene. She is averse to going for motor rides, but Albert prevails and she at last agrees to go if he will promise to be back before dark. On the road Albert has a breakdown, and Irene, thinking that it is a "stall," telephones Steve to come out. When he gets insulting, Albert gives him a licking and tells him to get out. Then he says to Irene that if she thinks the car is not broken, she can fix it. So Irene has to go under and fix the machine. When she comes out all dirty he makes her kiss him and then says that they are engaged. The poor girl has no alternative, so she agrees.

A few days later it is discovered that Albert is the son of the president of a large manufacturing concern that is going to open up in town, so that Irene is more than delighted with her forced engagement.

"AFTER THE BATTLE."

Special Big U War Drama in Two Reels.

CAST.

Rebecca Wright	Victoria Forde
Gen. Phil Sheridan	Wm. Clifford

At the Embassy ball in Washington, Phil Sheridan, then only a captain in the army, meets pretty Rebecca Wright, who is up on a visit in the capitol. He also meets her brother George, and promises to help him if ever he can be of assistance.

Some time later the Wrights return home and a ball is given in their honor. Clem Shelby, an old friend, attends the ball and proposes to Carlyn Fairfax, a young Quakeress, who is visiting the Wrights. But Carlyn refuses him, and thus gives rise to bad feelings between the two families.

When the war breaks out, George enlists with the Union, and Clem gets up a Confederate company. George is given a commission and made a member of Sheridan's staff.

The war goes on for three years with the varying fortunes of each side. The time comes when Sheridan's troops are stationed in the vicinity of the Wright homestead, and the old darky servant, Uncle Ephriam, gets into the Union lines, ostensibly to sell supplies, but really to give George a message from Carlyn, who is still at the Wright home. George sees his chance to use the old man as a spy, and gives him a message to take back. In this way Carlyn is enabled to tell him the disposition of the Confederate troops, and Sheridan at once wires to Washington.

Then comes Sheridan's famous ride. He is quietly dining with the other officers of his mess when word comes that the battle is raging at the front.

Sheridan mounts his trusty steed, and with a band of his personal guard, sets out for the battle, twenty miles away. The little party arrives just time to save the day, but in the fray George is wounded by a shell that explodes near him. Clem sees George fall, and is about to run his sabre into the prostrate man when a shell ends his life and our hero is saved.

Carlyn, coming out on the field of battle after it is all over to help care for the sick, finds George, and it is due to her care and nursing that he at last recovers and is made a colonel for the distinguished services that he has rendered the Union. The happy couple then marry and live happily ever afterward.

"HIS MOTHER'S BOY."

Rex Drama.

Written by E. M. Ingleton.
Produced by F. A. Kelsey.

CAST.

Mother	Mrs. Witting
Marston	Kingsley Benedict
The Son	Geo. Fernandez
Sergeant	Chas. Dorian

Marston, a Northern dispatch bearer, makes his way through the Southern lines, but in trying to get past the sentry he has to shoot the man, and narrowly escapes, as he arouses the entire camp.

He finally makes his way, badly wounded, to a Southern home, where he is taken care of by the lady of the house. When she has finished bandaging his wounds, she notes by his insignia that he belongs to the same regiment as her son, and questions him about him. But Marston cannot lie to her, and she finally realizes that he is a spy, and is torn between her duty to her country and humanity. While she is debating, they hear some soldiers approaching, and she hides Marston.

The officer and men bring in a body, and she, glad to be of service, starts to work over it when she discovers that it is her own son. She learns from the officer that he has been killed by a spy who was making his way through the lines. She asks the officer to remain outside the door for a few minutes, as she might need him.

Marston, having heard all, comes out and gives her his gun, telling her to give him up, as he regrets deeply what has happened. After a brief struggle with herself, she finally tells the officer that he can go, and she allows Marston to return to the mother who is waiting for him.

CAMERA CATCHES COLLISION.

WHILE Douglas Gerrard was directing a scene in "Italian Love" a few days ago, his leading woman, Francelia Billington, received a blow on the point of her chin which, in the parlance of the prize ring, "put her to sleep" for a full hour.

The scene shows the heroine, enacted by Miss Billington, in the act of attempting to wrench a revolver from the hands of Frank Brownlee, playing the role of a gunman.

"Make the struggle as realistic as possible," said Director Gerrard. And they did, with the result that the revolver flew out of Brownlee's hand and struck Miss Billington the knockout blow.

Smelling salts, ice, alcohol and other restoratives were applied, but the heroine did not regain consciousness until sixty minutes had elapsed.

"I am sorry, Miss Billington," said Director Gerrard, "that it happened, but be assured, my dear, that it was a glorious struggle, and the camera got every bit of it."

SHIELDS IN COMEDIES.

ERNEST SHIELDS has been selected as the featured player of P. C. Hartigan's comedy company at Universal City. Yvette Mitchell will play opposite.

Shields already has finished "The Woods Are Full of Lunatics" in one reel, and is now at work on "He Meant Well."

PUBLISHER'S WIFE VISITS U CITY.

MRS. D. H. ROBERT, wife of the publisher of the San Francisco Examiner, accompanied by Howard E. Morton, who presides over the city desk of the Los Angeles Examiner, was among the interested visitors at Universal City last week.

First District Managers' Meeting Called For Chicago

THE first of the sixty-day meetings for the district managers of the Universal who were appointed two months ago by M. H. Hoffman, general manager of the Universal exchanges, will be held on September 15th at the Sherman House in Chicago. This first meeting promises to be an extremely interesting and important one, for, aside from announcing in his invitation thirty-five general topics for discussion, Mr. Hoffman promised several more or less revolutionary plans which he intends to announce and put into effect at that meeting. For obvious reasons it is impossible even to hint what these are before the meeting. The district managers of the Universal exchanges, all of whom have been invited, are as follows:

Claire Hague, with headquarters in Toronto; Art Schmidt, with headquarters in Buffalo; George Weeks, with headquarters in Detroit; V. R. Garrick, general manager of the Interstate Exchanges, with headquarters at Atlanta; Maurice Fleckles, with headquarters at Chicago; R. C. Cropper, with headquarters in Kansas City, and M. L. Markowitz, with headquarters in San Francisco. Mr. Hoffman, general manager of exchanges, and his assistant, E. H. Goldstein, will also be present. In all probability the meeting will last three days, September 15th, 16th and 17th.

In speaking about the meeting in Chicago, Mr. Hoffman explained that this was the first of the regular meetings of this kind which he intends to call every two months. "There will be," said Mr. Hoffman, "a great many matters of unusual interest coming up at this meeting, so many, in fact, that I have informed the district managers that it would be well to prepare for a stay of at least three days. I have sent out a list of matters upon which I want reports and which will be thoroughly discussed. Nearly all of these matters are things which inevitably come up during the course of business and are not of an emergency nature in any way. In fact, that is not the character of the meeting. It is rather for mutual benefit, an exchange of ideas and experience and to discuss ways and means of taking care of the new and increasing business which has come to the Universal exchanges during the past few months. I also have one or two announcements to make which, I expect, will at least be extremely interesting."

Soldiers From Mexico Act in "Behind the Lines"

IN the cast of the Bluebird photoplay "Behind the Lines," produced by Henry McRae at Universal City, are at least five men who have seen service either in Mexico or have lived on the border and know intimately the conditions there existing.

Ivor McFadden, in 1913, went to Mexico to do some special work in one of the big mining corporations. He was traveling by automobile and while en route Villa commandeered the machine for his own use. One of the Carranza generals offered a reward for McFadden, dead or alive, on the theory that he had deliberately joined the rebel movement. McFadden was forced either to remain with Villa or take chances of being killed in an effort to get back to the States. As a result he found himself constructing telephone lines, wire stations and generally superintending means of communication for the rebel general.

He was in a number of battles and participated in the capture of Juarez. Later he went to New York on a special mission for Villa, after which he decided to give up the life of a soldier below the border.

One of the men who fought against McFadden and who is in the cast was Francisco Enriquez, who was a Carranza officer and was in at least three fights while his fellow actor was on the other side.

Another Mexican playing in the same cast is A. Lopez, who fought the Yaqui Indians for a number of years.

Then there is Sam Appel, who lived on the border for years and knows every tradition of Mexican warfare.

The fifth member of the group is Billy Human, a well known actor, who was born and raised near the scene of the recent raids into Texas and who is familiarly known at Universal City as "Tex."

"ASHES OF REMEMBRANCE."

(*Continued from page* 31.)

false pride, he drags along several weary years, and then receives a note from Janet, his wife, begging him to come and see her before she dies. He hurries to the address and finds he is too late. The woman has been taken up by Joshua and then deserted and at last has died in poverty and want.

The old man's story makes a powerful impression on the young husband and he declares he is going to search for his wife. The old man softly smiles and, opening the door, brings her in.

The two are happily reconciled and leave to build their house of love anew.

THOMAS JEFFERSON HAS REAL SCHOOL CHILDREN

IN a one-reel photoplay being filmed at Universal City by Director Cochrane, Thomas Jefferson, who plays the leading role, is called upon in one scene to enact the part of a country school teacher, a portrayal which suits him perfectly.

The school at Universal City did not possess enough scholars at the time to make up the personnel of the cast necessary, so Cochrane enlisted the services of R. N. Bird, teacher in charge of Ranchito school, a few miles from Los Angeles. Bird appeared at the studio on Saturday morning bright and early with his scholars, all delighted with the idea of being real motion picture actors and actresses

To have to attend school on a Saturday usually does not appeal to children, but a make-believe school brought them to the automobiles early, and with eager faces, to appear before the camera.

"A JUNGLE HERO"

Insert—Coaxing father. *Lucile is captured by the natives.* *Insert—"You will never use your arm again."*

LUCILE AMES is engaged to an English lord.

Capt. Jack Harding, English army officer, recently returned from Africa, visits the Zoo that same afternoon that Lucile and her friends are there, to look after a lioness and two cubs he had presented the Zoo.

Lucile, on a tour of the Gardens, ventures too near the lioness' cage and is saved from injury by Harding. He receives a serious wound in the arm. He conceals the fact from Lucile and is not able to reach a physician for several hours. The physician is succesful in saving the arm.

Calling on Lucile the next day, and not wishing to arouse sympathy for himself, he removes his arm from the sling. Several meetings follow and Harding asks her to marry him. She loves Harding, but sacrifices love for social ambition, and announcing her intention to marry a title, dismisses him.

BISON Animal Drama in two reels, written by L. Hutton and Jay Hunt. Produced by Jay Hunt. A jungle story that thrills.

CAST.

Lucile Ames	Golda Coldwell
Jack Harding	Colin Chase
Mr. Ames	Rex De Roselli
Lord Arlington	Stafford Pemberton

Harding later learns that his pride has cost him dearly; in removing his arm from the sling he has caused complications to set in, which render the arm useless. Unfit for service, he is forced to send in his papers and, accepting a commission from the Zoological Society to secure wild animals for the Zoo, he leaves for Africa.

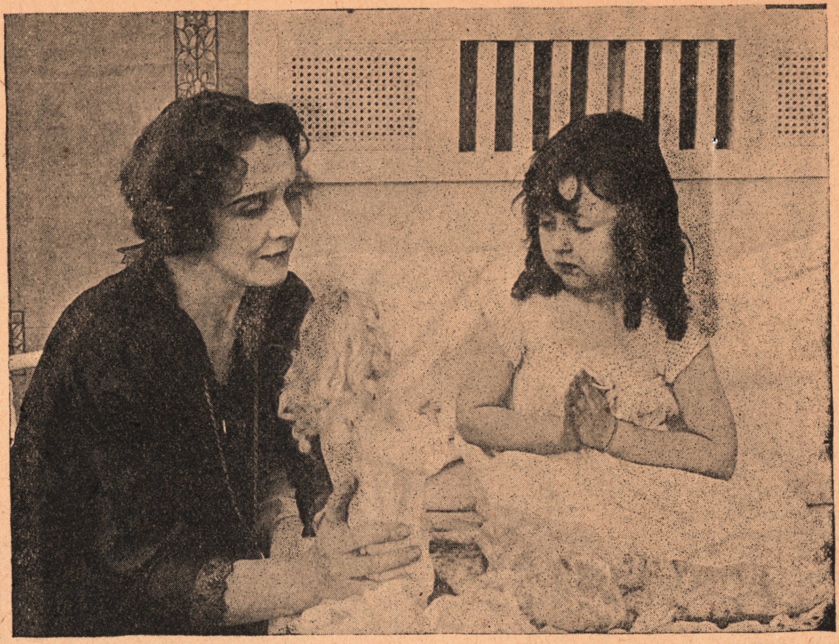
Lucile persuades her father to allow her to accompany him on a trip to Africa to inspect some mines. Arriving there, Mr. Ames finds that trouble with the natives demands a perilous trip through the wilderness. The Ames party is attacked by the natives and Lucile is captured. Her refusal to become queen of the tribe so angers the chief that she is condemned to death. Placing her in a native hut, they steal the cubs from a lioness and tie them in her arms.

Harding and his men have been trying to capture these same cubs and trace the lioness to the hut, arriving in time to save Lucile from a horrible death. Their gun shots arouse the natives, and a terrific battle follows.

A runner sent by Ames' party notifies the army post of their peril and a detachment of cavalary arrives in time to rescue them. When questioned by his old associates of the army post, Harding is forced to tell them why he sent in his papers. In this way Lucile learns of his sacrifice for her and love triumphs in the end.

"To Another Woman"

REX Drama in Two Reels, written by Harvey Gates, produced by Cleo Madison and William V. Mong. Touching pathos of mother love denied, combined with tragedy of husband's unworthiness.



Alice is a devoted mother.

Luke prefers the company of Hester to that of his wife.

IN "To Another Woman," written by Harvey Gates, the Madison-Mong combination has produced another commendable feature. As actors their ability has long been recognized. In this picture there is a strong heart interest furnished by the all-powerful love of a mother for her child, which, in the end, overcomes all the obstacles which are put in its way. The part of the child is very ably taken by one of the littlest actresses on the staff of the Big U company, Georgia French. Georgia is an adorable creature, and what is more, she can act with the best of them. "To Another Woman" is gripping because it is human.

Charnock is a worldly man who is no longer in love with his wife, because she is a busy home body. Alice does not pay any attention to her clothes and always looks very dowdy. She spends all her time taking care of their child, who is a rather delicate little girl. Henry, the butler, sees the unhappiness in the little family, but can find no way to stop it, as he is merely a servant.

CAST.

Alice Charnock	Cleo Madison
Her Child	Georgia French
Luke Charnock	Wm. V. Mong
Henry, the butler	Ray Hanford
Hester Bayard, the usurper,	Margaret Whistler
John Frugal	Edward Hearne

Charnock seeks his diversion with a rather fast woman called Hester, who keeps reproaching him because he will not divorce his wife for her. At last she gets exasperated and says that with all his money it ought to be very easy to get rid of the woman, and suggests a private sanitarium. Charnock takes the hint, and sees the head of a sanitarium. So a few days later the attendants come and take Alice away.

Some months later, there arrives a new assistant at the sanitarium, who is struck by the pathos of the case, and makes an examination. He finds that the woman is entirely sane, but when he tells the head physician, the latter gets very angry, and says that the subject should never again be mentioned.

But the young doctor perseveres, and finally succeeds in arranging for Alice's escape. He lends her a little money, and she makes her way to the city and communicates with the butler.

Henry comes and gives her very bad news about the child. The other woman has been installed in the house, and the child gets nothing but abuse all the time. So Alice determines to take the child away, and tells the butler to have her ready. Then she goes to a very swell modiste and orders a stylish gown. Attired in this, she goes to her former home to confront her husband.

Charnock is astounded when he sees his wife transformed, and thinks that she has come to kill him. But she merely reproaches him, and leaves with her child. But the other woman is jealous, and thinking that she is no longer in favor ,kills Charnock. Alice is then free to marry the young doctor.

Single Reelers and the Animated Weekly

"UNDER THE SPELL."

CAST.

Special Rex Drama.

Phil Small	Phillips Smalley
Lois, his wife	Lois Weber
Her Father	Douglas Gerard
Housekeeper	Lule Warrenton

Small idolizes his wife and always thinks of her as the model of womanly virtue.

One day one of the Chinese servants becomes ill, and Lois goes to their cabin to see the sick man. There she sees an opium pipe, and upon smelling it the odor appeals to her. At last she is persuaded to try the pipe, and in a short time has become addicted to the habit. Her husband notices the change in her and writes her father and sister to come.

On the day that her father and sister are to arrive Lois goes to the hut of the Chinese to get some of the drug. But while she is there the two Chinamen quarrel over the disposition of the money she gives them, and in the struggle the lamp is overturned and the house is set on fire. Lois, thinking that it is better to have her husband think that she is dead than discover the truth, runs out and hides in the woods.

She falls lower and lower, until she ends in a dive. Here her sister finds he rand tells the husband, but when they arrive the poor creature is dead.

"IN THE LAPS OF THE GODS."

CAST.

Victor Drama.

A Girl	Madge Kirkby
Jack	Lee Hill
Henry Dent	E. P. Evers
Amy Dent	Alice Hastings
Jane Frances	Marguerite Foss

Jack is to inherit a million dollars provided he marries Jane Frances, an authoress, in three days.

She is visiting Amy Dent, Jack's sister, whose husband is his very close friend; he informs Jack that his wife and Jane are planning to call that very afternoon, and he gives Jack an unfavorable description of Jane.

As Jack is sitting in front of his fireplace, he hears a knock on the window. He opens it and a small girl dripping from the rain comes timidly in, tells him a hard luck story and begs Jack to shield her; this he promises to do.

He makes her as comfortable as possible and insists upon her removing her wet dress and putting on a robe of his. Finally his sister comes and notices the shoes and stockings. She leaves, but no sooner is she outside the door, when the girl confesses that she is Jane and that this had been done to test him.

ANIMATED WEEKLY, NO. 36.

Burying Boy Hero.—Nation pays tribute to lad who stuck to post till death at Jutland battle.—*Eastham, England.*

Girls and Gowns—New Ones.—Latest styles in afternoon dresses shown at Fashion Show.—*Chicago, Ill.*

Inspecting Captured U-Boat.—Canada's war chief, Sir Sam Hughes, visits submarine captured from foe.—*London, England.*

No Headache in this Liquor.—Destroying 2,000 quarts of confiscated whiskey.—*Fresno, Cal.*

Destroying Thieves' Weapons.—Police throw into lake seized revolvers and dynamite.—*Chicago, Ill.*

Lighting Up Niagara Falls.—Giant electric lamps turn night into day at famous cataract.—*Niagara Falls, N. Y.*

Wilson Signs Defense Bills.—President putting signature on bills for bigger Army and Navy.—*Washington, D. C.*

President Told of Renomination.—Wilson formally notified, he is again nominee for nation's highest office.—*Shadow Lawn, Long Branch, N. J.*

U. S. Warship Wrecked.—21 died, 75 were hurt as cruiser Memphis sank in Santo Domingo hurricane.

Sub-Title.—Memphis, formerly the Tennessee, when she carried gold to war-stranded Americans.

Girl War-Workers Parade.—Crowds cheer munition makers and battle tableaux.—*London, England.*

First Movies of New York Taken from Airship.—Animated cameraman risks life in hydro-aero and secures remarkable films of skyscrapers on record flight.—*New York City.*

Sub-Titles.—The start. Grant's Tomb. The skyscrapers. Statue of Liberty. Eastern headquarters, U. S. Army. Governor's Island. Daring feat—over and under the bridges. River shipping. $25,000 contributed to build hangars here for flying boats. Aviators fly to lunch. Peary, North Pole's finder, flies. Pearl Palmer, model for statue of Hydro-aeromaid.

On Battle Line with Cameraman.—Battle scenes in Carpathians caught in action by films.

Sub-Titles.—Warning of an attack. Crossing river. On march. Digging selves in. Entrenched. Foe's mines explode. Cut barbed wire in charge. The surrender. Bringing in wounded.

Cartoons by Hy Mayer, World Famous Caricaturist.

ANIMATED WEEKLY, No. 37.

Protestants March For Preparedness.—Giant demonstration takes seven hours to pass grand-stand.—*Pittsburgh, Pa.*

Sub-Titles. — Mayor Armstrong's smile. Girl nurses ready, too.

Winning $5,000 Gold Cup.—Takes mile-a-minute boat to capture North American championship.—*Detroit, Mich.*

Sub-Titles.—Express cruisers start first. Speed demons at top pace. "Miss" Minneapolis leading "Miss" Detroit over the line. The famous gold cup.

Saving Child "Slaves."—President signs bill to bar children from factory work.—*Washington, D. C.*

Battling On U. S. Soil.—Freshmen make violent attacks on Sophomore trenches, University of California.—*Berkeley, Cal.*

Sub-Titles.—"Some pull." Jousting tourney. Tie-up contest.

National Champions Win.—Undine Club, capture 8-oared race at Middle States Regatta.—*Washington, D. C.*

Sub-Title.—Tired, but winners.

What Milady Will Wear.—Latest Fall styles, as shown at Long Beach Fashion Show.

They'll Settle Mexican Dispute.—Mexican and U. S. Commissioners on way to conference.—*New York City.*

Sub-Titles. — Mexico's Ambassador, Senor Arredondo. Envoy Bonillas. Envoy Pani. The Mayflower bringing the Commissioners to New London, Conn. After the first meeting.

Battle For Tennis Title.—1914's champion wrests honor from 1915's star.—*Forest Hills, L. I.*

Sub-Titles.—W. M. Johnson warms up. R. N. Williams getting ready. Victor, "all in." Champion Williams.

Move Germany to U. S.—Interned sailors from converted cruisers, Kronprinz Wilhelm and Prinz Eitel Friedrich build miniature city, from scraps of wood.—*Norfolk Navy Yard, Va.*

Ready For Football.—Harvard squad starts practice for Fall.—*Cambridge, Mass.*

Sub-Titles. — *Charging machine* practice. Head coaches, Leary and Brown.

Train To Fight Again.—Wounded soldiers in convalescent camp strengthening selves for more war.—*"Somewhere in England."*

Mosquito Fleet Studies War.—Motor boats cruise in preparedness plan to protect coast.—*Gravesend Bay, New York City.*

Sub-Titles.—Citizen tars on Kentucky. Rookies on New Jersey.

Sailors Fight Hotel Fire.—Yachtsmen vainly battle to save Pequot Casino in spectacular blaze.—*New London, Conn.*

Cartoons by Hy Mayer, World Famous Caricaturist.

THIS WEEKS PROGRAM

MONDAY, SEPTEMBER 18.

01765 RED FEATHER—"Black Friday" (5 Reels) (Dorothy Davenport)

01766 NESTOR—"A Silly Sultan" (1-Reel Com.) (Eddie Lyons and Lee Moran) *

TUESDAY, SEPTEMBER 19.

01767 U. SPECIAL—"The Girl Who Didn't Tell" (3-Reel Com. Dr.) (Violet Mesereau) ****

WEDNESDAY, SEPTEMBER 20.

LAEMMLE—No release this week

01768 L-KO—"Cold Hearts and Hot Flames" (2-Reel Com.) Billie Ritchie) ***

01769 UNIVERSAL ANIMATED WEEKLY—Weekly No. 38

THURSDAY, SEPTEMBER 21.

01770 LAEMMLE—"Poisoned Lips" (2-Reel Dr.) (Francis Ford and Betty Shade) ***

01771 VICTOR—"High Speed" (Com.) (Edith Roberts) *

FRIDAY, SEPTEMBER 22.

01772 REX—"His Mother's Boy" (1-Reel Dr.) *

SATURDAY, SEPTEMBER 23.

01773 BISON—Ben Wilson in "The Broken Spur" 2-R Dr.*

01774 JOKER—"Musical Madness" (1-Reel Com.) (Gale Henry and Wm. Franey) *

SUNDAY, SEPTEMBER 24.

01775 REX—"To Another Woman" (2-R. Dr.) ***

01776 IMP—"A Desperate Remedy" (1-Reel Com. Dr.) Gertrude Selby) *

01777 UNIVERSAL SPECIAL—Carter De Haven in "He Almost Lands an Angel," Episode of "Timothy Dobbs" Series. 2-R. ****

01778 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 6) "The Desert of Lost Souls" (2-R.)

01779 SPECIAL LAEMMLE—"A Wife's Innocence" (Dr.)*

01780 SPECIAL REX—"Under the Spell" (Dr.) *

01781 SPECIAL IMP—"Buzzard's Prey" (Dr.) *

01782 SPECIAL BIG U—"After the Battle" (2-R. Dr.) *

NEXT WEEK

MONDAY, SEPTEMBER 25.

01783 RED FEATHER—"If My Country Should Call" (5-R. Dr.) (Dorothy Phillips and Lon Chaney) *

01784 NESTOR—"Model 46" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean) *

TUESDAY, SEPTEMBER 26.

01785 GOLD SEAL—"Husks of Love" (3-R. Soc. Dr.) (W. V. Mong and Claire McDowell)

VICTOR—No release this week

WEDNESDAY, SEPTEMBER 27.

LAEMMLE—No release this week

01786 L-KO—"A Surgeon's Revenge" (2-R. Com.) (Dan Russell) ***

01787 UNIVERSAL ANIMATED WEEKLY—Weekly No. 39

THURSDAY, SEPTEMBER 28.

VICTOR—No release this week

01788 BIG U—King Baggot in "The Lie Sublime" (2-R. Heart Interest Dr.) Edna Hunter & Frank Smith ***

01789 POWERS—"Behind the Scenes in Japan," as seen by Dr. Dorsey (Ed.) *

FRIDAY, SEPTEMBER 29.

IMP—No reelase this week

01790 BIG U—"The Shadow Sinister" (Dr.) (Jane Bernoudy & Geo. Pearce) *

NESTOR—No release this week

SATURDAY, SEPTEMBER 30.

01791 BISON—"A Jungle Hero" (2-R. Animal Dr.) (Rex. De Rosselli) ***

LAEMMLE—No release this week

01792 JOKER—"The Inspector's Double" (Com.) (Gale Henry & William Franey) *

SUNDAY, OCTOBER 1.

01793 REX—"Ashes of Remembrance" (2-R. Dr.) (Allan Holubar & Betty Schade) ***

01794 VICTOR—"In the Laps of the Gods" (Dr.) (Lee Hill & Madge Kirby) *

L-KO—No release this week

01795 UNIVERSAL SPECIAL—Carter De Haven in "A Hero by Proxy," an Episode of the "Timothy Dobbs, That's Me" Series (2-R. Com.) ***

01796 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 7), "Liberty's Sacrifice" (2-R.)

THE WEEK AFTER

MONDAY, OCTOBER 2.

01801 RED FEATHER—"Under Suspicion" (5-R. Dr.)

01802 NESTOR—"With the Spirit's Help" (Com.) (Eddie Lyons, Lee Moran & Priscilla Dean) *

TUESDAY, OCTOBER 3.

01803 GOLD SEAL—Ben Wilson in "In the Heart of New York" (3-R. Dr.) (Edna Hunter) ****

VICTOR—No release this week

WEDNESDAY, OCTOBER 4.

LAEMMLE—No release this week

01804 L-KO—"Safe in the Safe" (2-R Com.) Dan Russell***

01805 UNIVERSAL ANIMATED WEEKLY—Weekly No. 40

THURSDAY, OCTOBER 5.

VICTOR—No release this week

01806 BI GU—"The Eternal Way" (Dr.) (G. Raymond Nye and Vola Smith) *

01807 POWERS—"Pen and Inklings in and Around Jerusalem," by Hy. Mayer (Ed.) *

FRIDAY, OCTOBER 6.

01808 UNIVERSAL SPECIAL—"Somewhere on the Battlefield" (2-R. Military Dr.) (Hobart Henley & Claire McDowell) ***

REX—No release this week.

01809 VICTOR—"A Charming Villain" (Com.) (Billie Mason & Madge Kirby) *

SATURDAY, OCTOBER 7.

01810 BISON—"Pinkey's Bull's Eye" (2-R. Western Dr.) (Zoe Rae) ***

LAEMMLE—No release this week

01811 JOKER—"Father Gets in Wrong" (Com.) (Gale Henry & Wm. Franey) *

SUNDAY, OCTOBER 8.

01812 REX—"The Human Gamble" (2-R. Dr.) (Dorothy Davenport & Emory Johnson) ***

IMP—No release this week

L-KO—No release this week

01813 UNIVERSAL SPECIAL FEATURE—Carter De Haven in "Borrowed Plumes," an Episode of the "Timothy Dobbs, That's Me" Series (2-R. Com.)

01814 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo & Jack Holt in "LIBERTY," Episode No. 8, "Clipped Wings" (2- R.)

MUSIC TO "BLACK FRIDAY"—WEEK OF SEPTEMBER 18.

Specially Selected and Compiled by M. Winkler.

"Adoration," by Barnard, is the theme.

REEL I.

1. *"Organ Solo,"* Ave Maria, by Langey. until "One moment, sir!" etc. 2. *"Adieu,"* by Fararger, until "And through his dreams," etc. 3. *"Memories,"* by Kuessner.

REEL II.

4. *"Lunita,"* Intermezzo, by Loraine, until "The fight for supremacy." 5. *"Melody,"* expressive, by Ravina, until "At the end of the day." 6. *"Quietude,"* by Gregh, until "Conspirators." 7. *"Constellation,"* Fantasia, by Wolerstein, until scene, "Lightning." 8. Theme, with ad. lib., Tympany Rumbles.

REEL III.

9. Continue Theme, until "The beginning of a new day. 10. *"Sunshine and Shadows,"* by Sudds, until "The evening drive." 11. *"Canzonetta,"* by Godard, to action pp. or ff., until "Oh! it was you," etc. 12. Theme, tremolo, until "The council of the clique." 13. *"Melody,"* by Kreschmer.

REEL IV.

14. *"Dolorosa,"* by Tobani, until "Black Friday." 15. Theme, to action, until "There is a rumor," etc. 16. *"Agitato for Riots,"* by Lake, until "The day of the settlement." 17. *"Passacalle,"* by Gregh, until "In Paris several weeks later." 18. *"Berceuse,"* by Grieg, until "In the throes of rebellion." 19. Continue ff. with ad. lib. Tympany Rumbles.

REEL V.

20. Continue until "It may become unpleasant," etc. 21. *Cavatione,"* by Bohm, until "Then were enacted," etc. 22. *"Furioso for Riots,"* by Lake, until "Drawn in Paris." 23. *"Dream Shadows,"* by Witmark, until "Help! Polce!" etc. 24. Continue *"Furioso for Riots,"* by Lake (watch explosion), until "Morning." 25. *"Lamento,"* by Gabriel Marie, until "Several days later. 26. Theme.

NESTOR—"A Silly Sultan" ....(Comedy)

1. *"Salome,"* by Tobani. 2. *"Yvette,"* One-step.

UNIVERSAL SPECIAL—"The Girl Who Didn't Tell" ....(Three Reels)

REEL I.

1. *"Elegie,"* by Czibulka, until "That night." 2. *"Fantasia,"* by Bach, to action pp. or ff.

REEL II.

3. *"Extase,"* by Ganne, until "The early editions bring no news." 4. *"Fascination, Characteristic,"* by Tobani, until "Mrs. Rand's well watched," etc. 5. *"Heloise,"* Intermezzo, by Langey, until "The incident on the road," etc. 6. *"Heart to Heart,"* Melody, by Trinkaus.

REEL III.

7. Continue *"Heart to Heart,"* until "Belgraff decides to take matters," etc. 8. *"Illusion,"* Intermezzo, by Bustanoby, until "When I want you to have a vacation," etc. 9. *"Night Song,"* Reverie, by Stults, to action pp. or ff. Tremolo during dispute, until "The fight." 10. *"Agitato No. 6,"* by Lake, until "The fight is over." 11. *"Love's Conflict,"* by Tobani, until "From out the shadows," etc. 12. *"Garden of Love,"* Caprice, by Ascher.

VICTOR—"High Speed" ....(Comedy)

1. *"Comedienne,"* by Hosmer, until "The fight."

2. *"Allegro, Agitato,"* by Becker, until "The fight is over." 3. *"Coquette,"* by Johnstone, until end.

L-KO—"Cold Hearts and Hot Flames" (2-R. Com.)

REEL I.

1. *"Toute La Nuite,"* by Pryor. 2. *"When Cupid Calls"* (popular).

REEL II.

3. *"Give a Little Credit to Your Dad"* (popular). 4. *"Sliding Jim,"* by Losey.

LAEMMLE—"Poisoned Lips" ....(2 Reels)

REEL I.

1. *"Sparklets,"* Intermezzo, until "Mr. Davis, a scandal monger. 2. *"Minstrel Overture No. 1,"* by Witmark, until "Your wife seemed," etc. 3. *"In a Cosey Corner,"* by Bratton, to action.

REEL II.

4. *"Serenade,"* by Czerwonki, until "Mr. Gyblin is on the warpath," etc. 5. *"Crescendo,"* by Lasson, until scene, "Gyblin entering doctor's room." 6. *"Agitato No. 11,"* by Lake, pp., until the fight, then ff., until "After the fight." 7. *"Ent'r Acte,"* Valse, by Helmesberger, until "Home, Sweet Home." 8. *"Home, Sweet Home,"* song.

BIG U—"A Mountain Nymph" ....(Drama)

1. *"Forest Whispers,"* by Losey, until "The new guide.". 2. *"Sunshine and Shadows,"* by Sudds, until "The Wood Nymph." 3. *"Alita,"* by Losey, until "The fight." 4. *"Hurry,"* by Becker, until "The fight is over." 5. Continue *"Alita"* until end.

REX—"His Mother's Boy" ....(Drama)

1. *"Maximilian Overture,"* by Ascher, until "You cannot answer my questions," etc. 2. *"Dreams of Devotion,"* by Langey, until "My son! My son!" 3. Continue Tremolo, until "Will you remain outside?" 4. *"Berceuse,"* by Tljonski.

JOKER—"Musical Madness" ....(Comedy)

1. *"Slidus Trombonus,"* by Lake. 2. *"Glitchy Jacob,"* by Losey.

VICTOR—"A Desperate Remedy" ....(Comedy-Dr.)

1. *"Cupid's Pranks,"* by Stahl. 2. *"Tirouette,"* by Finck.

BISON—"The Broken Spur" ....(Two Reels)

1. *"Olympia,"* Overture, by Ascher, until "That night." 2. *"Melody,"* by Kretschmer, until "Dayton leaves for the settlement." 3. *"Violetta,"* by Hermann, until end of Reel 1.

REEL II.

4. *"A Thought,"* song, by Roberts, until "Don't touch me," etc. 5. *"Adoration,"* by Barnard. Tremolo ff. during fight, until "I saw his face," etc. 6. *"Heloise,"* Intermezzo, by Langey, until the end.

MUSIC TO "IF MY COUNTRY CALLS"—WEEK OF SEPTEMBER 25.

"*Broken Melody*," by Van Biene, is the theme.
Specially Selected and Compiled by M. Winkler.

REEL I.

1. "*Sunshine and Shadows*," by Sudds, until "Colonel Belden a veteran," etc. 2. Theme, until "These are all stimulants," etc. 3. "*Amo*," Melody, by Robyn, until "Deep in his memory," etc. 4. "*Hurry*," by Becker, to action, until "Scene after the riot." 5. Continue "Amo," until "The boy had no love for his country," etc. 6. "*Star Spangled Banner*," *ff.* with Tympany Rumbles during battle scenes, until "I would have given my life," etc. 7. "*Berceuse*," by Gabriel-Mary, until "Scene bride and bridesmaids." 8. "*Intermezzo*," by Arenski.

REEL II.

9. Continue "*Intermezzo*," by Arenski," ff. during scenes boys fighting, until "After Donald's college days," etc. 10. Theme, until "Mrs. Landon was in search," etc. 11. "*Esperanza*," by Johnstone, until "Months of torture followed." 13. Continue pp. end Reel 2.

REEL III.

14. "*Serenade*," by Widor, until "Battle scene." 15. "*Hurry*," for battle scenes, by Becker, until "Battle is over." 16. "*Ein Merchen Fantasia*," by Bach, until end Reel 3.

REEL IV.

17. "*Cavatina*," by Bohm, to action pp. or ff., until "And that night he called on Patricia," etc. 18. Theme, until "Patricia at the seaside," etc. 19. "*Ballerain's Vision*," Valse Lento, until "Letter." 20. "*Clair De Lune*," by Thome, until "I accepted Doctor Warren's," etc. 21. "*Barcarolle*," by Rivella.

REEL V.

22. Continue "*Barcarolle*," by Rivella, until "There is nothing the matter," etc. 23. "*Triumph of Love Gavotte*," by Holst, until "Scene mother showing the letter to Donald." 24. Theme, until "Was the bottle sealed?" 25. "*Prelude*," by Rachmaninoff, to action pp. or ff., until "Father is dead." 26. Theme until end.

NESTOR—"Model 46" ....(Comedy)

1. "*Flirting Whistler*," by Lake. 2. "*Conhanibalmo*," by Pryor.

L-KO—"The Surgeon's Revenge" (Two-Reel Com.)

REEL I.

1. "*They Didn't Believe Me*" (popular). 2. "*On Our Way*" (popular).

REEL II.

3. "*Loyalty Waltz*." 4. "*Knock the L out of Kelly*" (popular).

GOLD SEAL—"Husks of Love" ....(Three Reels)

REEL I.

1. "*After Glow*," Tone Picture, by Cobb, until "Luncheon at the beach." 2. *Dolorosa*," by Tobani, until "After the proposal." 3. "*Dreams Shadows*," by Langey, to action, pp. or ff., until "Tell Mrs. Dixby," etc. 4. "*Heloise*," by Langey.

REEL II.

5. Continue "*Heloise*" until "I struck her," etc. 6. "*Berceuse*," by Karzanoff, until "As time passes." 7. "*It Was a Dream*," by Lassen, until "The chief wants you," etc. 8. "*Heart Wounds*," by Grieg, Tremolo during dispute, until "You will leave me," etc. 9. "*Agitato No. 6*." by Lake.

REEL III.

10. Continue "*Agitato*" until "Scene telephoning." 11. "*Adoration*," by Barnard, to action pp. or ff., until "Fate intervenes." 12. "*Storm Scene*," by Lake, until "After the storm." 13. "*Quietude*," by Gregh, until end.

BIG U—"The Lie Sublime" ....(Two Reels)

REEL I.

1. "*Serenade*," by Moszkowsky (violin solo), until "King Baggot as Julian Armand." 2. "*Clair de Lune*," by Thome, until "Julian selects a boarding-house." 3. "*Cupidietta*," Intermezzo, until "The girl who waited." 4. "*The Day Is Done*," song, by Balfe, until "Many years have passed," etc. 5. Continue "*Cupidietta*" until scene, "Girl stops playing piano." 6. "*When Other Lips*," song, by Balfe, until scene, "Girl stops playing." 7. Continue "*Cupidietta*" until end Reel 1.

REEL II.

8. "*Berceuse*," by Ginsky, until "At the close of the week." 9. "*My Heart at Thy Sweet Voice*," by Saint-Saens (piano solo), until "And will I be a great singer?" 10. "*Elegia*," by Czibulka, until scene, "Girl playing piano." 11. "*Donna e Mobile*," from "Rigoletto," by Verdi, until "You have a great voice." 12. "*Affection*," Idyl, by Himan, until end.

POWERS—"Japan No. 4"

"*Geisha*," selection, by Jones.

UNIVERSAL SPECIAL FEATURE—"A Hero by Proxy"—"Timothy Dobbs, That's Me"

REEL I.

1. "*Comedienne*," by Hosmer. 2. "*In a Cosey Corner*," by Bratton.

REEL II.

3. "*Little Trifler*," Intermezzo, by Barnard. 4. "*A Mezzo Tint*," by Oliver, until end.

BISON—"A Jungle Hero" (Two-Reel Animal Dr.)

REEL I.

1. "*Olympia*," Overture, by Ascher, until "Only the best of care," etc. 2. "*Murmuring Breezes*," by Jensen, until "The officer of the Zoological Garden." 3. "*Romance*," by Karzanoff, until end Reel 1.

REEL II.

4. *Intermezzo*," by Arenski, until "Harding's Libe," etc. 5. "*Olympia*," Overture, by Ascher, until scene, "Harding thinking of his girl." 6. "*Paroles D'Amour*," by Tobani, until "Flashback to hunting scene." 7. "*Finale*," from Ariele, by Bach, until "Battle scene." 8. "*Hurry*," for battle scenes, by Lake, until "Lucille refuses," etc. 9. Repeat "Ariele," to action pp. or ff:, until scene, "Harding shoots the lion." 10. "*Hurry No. 4*," by Lake, until "It's an old wound," etc. 11. "*Last Spring*," by Grieg, until end.

JOKER—"The Inspector's Double" ....(Comedy)

1. "*Joker*," March. 2. "*Sliding Jim*," by Losey, until end.

REEL I.

REX—"Ashes of Remembrance" ....(Two Reels)

1. "*Romance of a Rose*," by Trinkaus, until "Lad, you stand just," etc. 2. "*Little Story*," by Zimmerman, until "The war broke out." 3. "*Marching Through Georgia*," song, until "Then came the battle of Richmond." 4. "*Furioso*," by Becker, until "I lay in the hospital," etc. 5. Continue "*Little Story*," until "But the day of freedom," etc. 6. "*Sieste*," by Laurens.

REEL V.

7. Continue "*Sieste*," until "She was innocent," etc. 8. "*Adoration*," by Barnard, until "Don't you make the mistake," etc. 9. "*Garden of Love*," Caprice, by Ascher, until end.

VICTOR—"In the Lap of the Gods"............(Drama)

1. "*Serenade*," by Widor. 2. "*Dawn of Hope*," by Cassella, until end.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

IN Pittsburgh there is a snappy little film magazine, published under the title, "Reel Ammunition." The August 16 number contains many fine suggestions for "putting over" "Liberty". The editor is a Universalite and won't mind if we repeat a few of his suggestions on the serial. Here they are! Shoot.

"ON the day you show each episode of "LIBERTY" have a bugler in regulation U. S. Army uniform stand in front of your theatre giving bugle calls at intervals. Always dress up your lobby with American flags and red, white and blue drapery."

"IF there is a military company in your town send an invitation to the commanding officer for the entire company to attend your theatre on the opening night of the serial. Dress a girl as Liberty and have her sing patriotic songs."

"YOU can attract a lot of attention by having a good looking, well built chap dressed in regular army khaki do sentry duty in front of your theatre on each "LIBERTY" episode day. Get a small army dog tent; stack army rifles in front of it; swing some canteens from them; make a campfire just as you would out camping and put an electric light bulb under some chunks of red glass beneath the sticks. The effect will look like a regular fire and attract a lot of attention. Get a man for your sentry who has had military training, if possible."

"THERE is no doubt a Boy Scout Camp in your neighborhood. If so, there are many ways that you can use the boys to boost for "Liberty." Give the boys free admission and they will do anything you want them to do. If there is a stage in your house let them give an exhibition. Use them to distribute advertising matter from house to house. Have them go around in pairs, one of the boys carrying a flag, the other a painted banner. If one of the boys is a bugler, so much the better."

"GET the prettiest girl in your town that can ride a horse; dress her in a regulation cavalryman's costume. Give her a flag with a staff long enough to rest the lower end in the stirrup. Have her ride through the streets, and if possible have a cavalry bugleman follow her, blowing bugle calls at intervals. Have the saddle blanket a dark blue with a red and white border, and an announcement of "LIBERTY" in bold letters. Properly done this can be made extraordinarily attractive."

"OFFER prizes to school children for the best essay on "LIBERTY." Give a free admission to every child who sends in an essay, whether they are entitled to one of the special prizes or not. Take this up with your newspaper editor. Have him appoint the judges and make the announcements. Have him publish the prize-winning essays in his paper. It is a good circulation scheme for him, and he should give you close and hearty co-operation. Announce the contest on slides in your theatre, and advertise it in the newspaper, as well as having the same announced by the editor in the news columns."

THE principal scene in the very funny Nestor comedy for September 25th is the one in which Eddie Lyons as the window trimmer of a department store is ordered to take a wax model, Number 46, in an open automobile to the hotel in order that a customer may see it. This suggests a good stunt for the advertising of this splendid comedy. Get a model dressed in fashionable raiment and put her in an automobile, with a smart-looking young fellow beside her, who treats her as if she were an honored guest. The advertising of the picture is provided for by placards on the sides of the machine. Have the car driven slowly, or the people in the streets will not have time to see that the model is a manufactured lady.

ONE of the most amusing incidents of the L-KO, "The Surgeon's Revenge," is the involuntary ride of Dan Russell, as the patient, on an operating table, which is towed by an automobile. This suggests another auto stunt for advertising the picture. Certainly a patient strapped to an operating table, and towed about the streets by a machine, is bound to attract a lot of attention.

THE pictures from the Dorsey Expedition films for this week show the performances of the fascinating little Japanese geishas, behind the scenes. This suggests putting the ushers, if you have them, and perhaps the cashier, into Japanese kimonos, with flowers and fans in their hair on the day you run these wonderfully interesting pictures.

THE Joker for Saturday is called "The Inspector's Double," and plays upon the extraordinary resemblance between William Franey and Charles Conklin. Get two men of the same height, rather stout, and dress them exactly alike in white trousers, blue coats, and derby hats. Have them made up with beards and whiskers to resemble each other as closely as possible, and parade them up and down the street with a banner between them carrying the name and date of the picture and the name of the theatre.

ZIERLER'S ANNIVERSARY.

SAM ZIERLER, manager of the 23rd street (New York) exchange is to have an anniversary. On September 18th he will have been with the Universal Film Manufacturing Company for three years, filled with experience and benefit to himself and profit to the company which has employed him.

In September, 1913, he was hired by M. H. Hoffman, then manager of the 23rd street exchange as a booker. Soon he became chief booker and later was promoted by Mr. Hoffman to be his assistant in the 23rd street exchange. His experience under the watchful eye of Mr. Hoffman fitted him for a more important and responsible work and last year he was appointed manager of the exchange in which he began his Universal work. This was not his first moving picture work. The past few months in the New York exchanges have been a severe test of all managers, but Mr. Zierler has enjoyed and retained the friendship and admiration of all exhibitors.

BLUEBIRD PHOTOPLAYS (INC.)

Announce

Sarah Bernhardt in "Jeanne Dore,"

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Viole Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

Rupert Julian in "Bettina Loved a Soldier."

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"The Unattainable,"

"Saving the Family Name"

COMING: "Behind the Lines" "The Evil Women Do" "Wanted--A Home" "The Chalice of Sorrow"

For Bookings Communicate with your local BLUEBIRD Exchange, or Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

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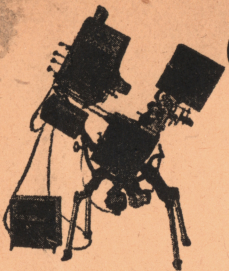

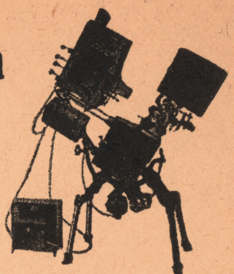

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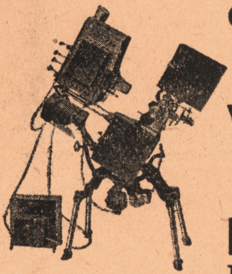

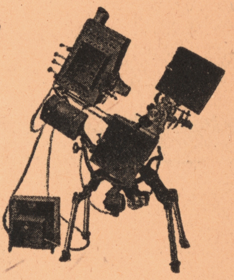

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

NEW DEPARTMENT.

A publicity department is the latest addition to the features of the Laemmle Film Service, distributors of the Universal pictures in Des Moines. Charles Stewart Stevenson, a Kansas City newspaper man and advertising agent, is in charge of the department. Stevenson has acted in various capacities with Kansas City newspapers. Previous to taking this position he was the Kansas City representative of the Motion Picture News. Stevenson took a short course in advertising at the University of Missouri some time ago. The department has started actual work and results are already evident. Most of the activities will at first consist of sending out circulars and novelties, although the department will also be used in a follow-up campaign recently inaugurated. Mr. Stevenson received some of his training under the direction of George H. Bowles, publicity manager of the Universal office in Kansas City, who is meeting with such success in his work.

ERDMANN PREPARES.

G. W. ERDMANN, manager of the Victor Film Service, Cleveland, and president of the Cleveland Screen Club, became alarmed at the impending railroad strike and doped out a way in which his films could be delivered both from New York to him and from Cleveland to his exhibitors.

The Albany boat line and trolley from Albany to Buffalo; boat from Buffalo to Cleveland, was the route he had mapped out, and his service from Cleveland to sub-exchanges and from them to the exhibitors was to be by trolley and by autos.

Mr. Erdmann further announced that he would tour the entire district himself by auto to supervise the distribution and see that all of his accounts were properly supplied. Preparedness has taken a firm hold on this country and it has not escaped the picture industry.

NICHOLAS POWER RETURNS TO NEW YORK.

Nicholas Power, inventor of Power's Cameragraph and president of the Nicholas Power Company, returned to New York on September 1, from Lake Bomoseen, Vermont, where he has been spending the summer at his country home. Mr. Power is highly pleased and encouraged with the business done in his absence, and in spite of the unusual conditions caused by the paralysis epidemic, etc., believes that the motion picture industry will enjoy a good Fall and Winter business. Mr. Power is again at his office at 90 Gold Street.

LIKE HY. MAYER IN CANADA.

THIS letter came to the Animated from an interested fan in Nova Scotia. Mr. Mayer has not had a picture taken in ages. We hope he sees this letter so we can comply:

Universal Animated Weekly, New York City:

Dear Sirs—I am writing you to tell you how I appreciate the Animated Weekly. It certainly pictures events of the day. The European and Mexican wars are certainly shown and described in it well, and I want to say that those cartoons drawn by Hy. Mayer, the world famous cartoonist, are beyond comparison with the other cartoonists. Now what I want is for you to try and secure a portrait of that famous artist. Please let me know if you can and I will send you the necessary postage you use in sending same.

Yours very truly,
PETER DOHERTY,
North Sydney, Nova Scotia, Can.

NEW OFFICES.

NEW offices have been secured for the Butte office of the Universal Film and Supply Company and they may be addressed in future as follows: "Universal Film and Supply Company, 52 East Broadway, Butte, Mont."

MANAGERS' AND EXHIBITORS' DEPARTMENT

MINNEAPOLIS LETTER
By FRED S. MEYER.

THIRTY-ONE out of sixty Minneapolis theatres have booked "Liberty." If any theatre in the Flour City now wants to run this serial, it means a repetition on opposition. A private showing held at the New Garden Theatre was attended by a majority of all local exhibitors; all are unanimous in giving the latest Universal serial the highest praise.

The L. S. Donaldson Company, largest department store in town, is advertising the "Liberty" serial in connection with the "Liberty" music, for which quite a demand has been created.

The Minneapolis Journal has accepted a proposition and in consequence there is a synopsis in the Sunday issue of our largest daily.

The Liberty Preparedness Parade, referred to elsewhere, was, without a doubt, the best bit of publicity ever pulled off here. All papers liked the Preparedness Idea and in consequence much front-pae publicity was obtained for "Liberty."

The Strand, one of Saxe's theatres, booked the "Speed King" for a three-day run and reports very satisfactory business. All of which goes to show that quite often a two-reel subject can be featured equally as well as a six-reeler.

District Manager Fleckles is here on a visit to discuss local and general business conditions.

The Empress Theatre at St. Paul has been renamed the Hippodrome and reopened under the management of Elliot and Sherman. Universal service—no features—changed twice weekly, is being used exclusively.

Mr. Sheppard, formerly connected with the Bluebird office at Boston, will assume the management of the local Bluebird office, succeeding H. L. Muir.

With the approach of cooler weather, business is picking up wonderfully and everything indicates a good season.

Jerome Abrams, special representative of the Bluebird offices, left here for Des Moines, from whence he will depart for Oklahoma City. August 29 was the date set, so presume by this time Jerry has joined the army. Minneapolis thinks a great deal of him and extend very heartiest congratulations to Mr. and Mrs.

PUTTING OVER "LIBERTY."

THE Minneapolis Exchange has been putting over some very big publicity work in connection with the great Universal serial, "Liberty." Assistant Manager Margolies first rigged up a machine with bunting and flags and set out to work the preparedness idea for all it was worth. And then he had the good fortune to have Charles Hughes come to town just at that time and a parade was given in his honor. A man was dressed up in an Uncle Sam costume and paraded up and down the streets giving away preparedness buttons and other propaganda on the day of the parade. And the 'Liberty" auto was considered the most elaborate of any in the parade.

Fred Meyer, the manager of the office, induced the largest department store to put in a "Liberty" window with the Liberty song, and free admissions to the first episode were given away with every purchase. The Sunday papers were induced to run the story and then the big Liberty Parade was staged. There were policemen, exhibitors, floats, and people on horseback dressed like the principals of the picture. There was also a prize offered for the best float. And the moving pictures taken of the whole parade were shown at all the leading theatres and themselves formed just about as good publicity as could be desired.

The result was wonderful, and thirty of the sixty movie houses in Minneapolis have booked the glorious serial.

CANADIAN NOTES.
By W. A. BACH.

TORONTO, ONT. — The Colonial Theatre, the old Universal standby, is running the new Universal serial, "Liberty, a Daughter of the U. S. A." As usual, they are the first to run it and are turning them away every week on the serial day. Few of the other houses in that city have discovered that serials mean business.

Messrs. Lennon and Hague report that "Liberty" is booking at a very satisfactory rate, both in the city and in out-of-town theatres. The new idea of a weekly special release has been very well received, especially the "Timothy Dobbs" series with Carter De Haven.

Mr. Bud Lennon, the assistant general manager of the Universal Company in Canada, has done a great work in Toronto by combining the exchanges for mutual protection. The "pay in advance" policy for films has been welcomed by both exchanges and exhibitors and was brought about mainly by the efforts of Lennon as president of the Exchange Managers' Association. Mr. Lennon with his colleagues has a great opportunity to initiate and maintain a period of good business pitcure industry in Ontario.

Stratford, Ont. — The Majestic Theatre of this city has been sold to a new owner. Mr. Brandenberger, the purchaser, has inaugurated a new policy which includes the use of Bluebird features.

St. John, N. B.—Mr. Allen Christie of the Universal Office in this city was presented with a ten-pound baby boy on Monday of last week. Mr. Christie now shares honors with Mr. Margettes, who was similarly blessed a short time ago.

THE Kansas City Universal Exchange also has put out a small booklet novelty called the "Exhibitors' Bank Book." This book names all of the Broadway and Red Feather features as investments to bank on. A space is left on the front page for the exhibitor's name to be written in.

TO MANAGE SEATTLE OFFICE.

C. H. HAGER, former manager of the Universal office at Butte, Mont., has ben transferred to Seattle, taking the place of Mr. Harrington.

Comments by Exhibitors themsel

HERE are reproduced Letters and pictures and whose living depends Read these unsolicited Testimonials of the Management and Convince Yourself that

WHERE IS MY HUSBAND?

L-Ko Motion Picture Co., Hollywood, Cal.:

Gentlemen — The L-Ko release, "Where Is My Husband?" met with great approval, and it is booked to two of the largest houses in San Francisco for the week of the 13th. One copy will be run at the Imperial Theatre and one at the Market Street Theatre.

This is certainly a good hit for L-Kos. I wired New York Monday for an extra copy and expect it here by Saturday or Sunday.

Hoping to receive some more on the same order and wishing you every success, I remain yours very truly,

M. L. MARKOWITZ,
California Film Exchange,
San Francisco, Cal.

RAVES ABOUT DE HAVEN.

Mr. A. G. Shear, Consolidated Film and Supply Co., New Orleans, La.

My Dear Mr. Shear—I know I shouldn't write you evry time I run one of the Carter De Haven pictures, but as Timothy Dobbs this comedian is a knockout.

Get busy, old man, pass the good word along to the bunch that really appreciate good stuff when they see it. The rest will kick anyway.

When we showed the first of this series the people laughed and said they liked it. When we ran the second they talked about it all over town. Today we are running the third, and the people are condemning us because we cannot get more of him than one a week. It is hell to have to cater to the public; they want so much and there are so few Carter De Haven comedies.

This in all sincerity,

J. H. WALRAVEN,
Manager Princess Theatre,
Meridian, Miss.

"SCANDAL" CLEANED UP.

Consolidated Film and Supply Co., Jacksonville, Fla.:

Gentlemen—I wish to say that I have been operating a picture show theatre for more than a year and during that time I have made more clear cash on "Scandal" than I have made in the past year altogether.

Please book me "The Nature Man" and the balance of your features.

Yours for Universal success,

G. T. M'CASKILL,
Sorrento, Fla.

WHOLLY VOLUNTARY.

Universal Film Co., Butte, Mont.:

Gentlemen—For the past two days we have been showing your Red Feather feature, "The Beckoning Trail," featuring J. Warren Kerrigan and Lois Wilson, and I wish to compliment you and your company upon this feature. I believe it is the best Red Feather that has ever been shown in Butte.

I am writing you this because I believe when a good feature is produced it is no more than right to say a kind word for it. I am quite sure that we can hear enough of the other comments at different times.

Should you care to use this letter, I wish it distinctly understood that it was not written at your solicitation, or that of any of your associates. It is wholly voluntary upon my part.

Hoping that you will receive more features of the same standard, and wishing you continued success, I am respectfully yours,

M. A. BERGER,
Liberty Amusement Co.,
Butte, Mont.

MORE THAN DOUBLED.

Mr. Carl Laemmle, Pres. Universal Film Mfg. Co., 1600 Broadway, City:

Dear Mr. Laemmle—I have been running features for more than a year, but since reading your "Straight from the Shoulder Talks" I am convinced that I have been making a mistake by not showing the regular program instead.

For the past three months I have ben running regular service and am glad to state that my profits have more than doubled. The variety seems to appeal more to my patrons.

I am sure that every exhibitor in the city, after reading your "Straight from the Shoulder Talks," would come to the same conclusion.

Sincerely yours,

STRAND THEATRE,
799 Washington Ave.

NO PADDING.

Mr. H. D. Brackett, Universal Film Exchange, Escanaba, Mich.:

Dear Sir—I received booking slip this A. M. for next week's program and wish to say it meets with my heartiest approval. I could not have selected a better program if I had done the booking myself. Please accept my thanks for your efforts in my behalf. In my opinion, the Universal is the best program on the market today, barring none. I have been an exhibitor for the past thirteen years and have tried them all.

One thing above all others that you can say about the Universal Program is that there is no padding in them. A great many of their two and three-reel features are far better, in my opinion, than many of the five and six reelers of other so-called "feature" companies.

Thanking you for the many favors I have received from you in the past, and trusting our business relations will continue to be mutually pleasant, I am yours truly,

J. C. WOODSWORTH,
Lyric Theatre, Ishpeming, Mich.

PLEASED TO THE LIMIT.

Universal Film Exchange, 128 W. Lake St., Chicago, Ill.:

Gentlemen—Let me express my intense joy in having shown a grand little masterpiece, "Jewel." It is the only picture ever shown here that pleased everyone. Every exhibitor should by all means book this most worthy picture, as it will put his business on a higher level and increase a greater demand for such pictures. If I owned "Jewel" I would feature it above all others.

Let me say once more that my patrons and self were pleased to the limit. Very truly yours,

DAVE UDELL, Manager,
Majestic Amusement Co.,
Paxton, Ill.

es on the Great Universal Program

Telegrams from the Men who Release the upon their being the best they can obtain. efficiency of Universal Service, Universal Universal Program is the program for you.

NOW HE'S BACK.

Universal Film Exchange, New York:

Gentlemen—Be good enough to restore your daily service at my theatre and increase same from ten reels to nineteen reels per week, as per enclosed daily schedule.

Permit me to confess to you that the only reason why I discontinued your service two weeks ago was because of inducements offered me by another film company, which promised to furnish me with the same number of reels at one-half the price I paid you; also that the pictures contained such famous stars as are found in the leading programs today. My experience of playing such pictures reflected very sadly upon the box office receipts, besides being ridiculed by numbers of my best patrons.

Wishing you every success, I am gratefully yours,

S. A. MORASS,
Riverview Theatre, New York.

EQUAL TO BEST.

Universal Film Exchange, New York City:

Gentlemen—In answer to your inquiry relative to L-Ko Komedies, I must say that the patrons of the Morningside consider them as good as the best two-reel comedies made. The photography is always superb and the staging lavish.

Keep up the good work, as we need good comedies as much as we need good dramas, and I assure you that the Morningside will not skip one release. Yours very sincerely,

LAURENCE S. BOLOGUNIER,
Consolidated Amusement Enterprises
New York.

Universal Film Mfg. Co., New York:
Broke all records standing for eight years Sunday with "Liberty." Going to be the best yet.
Yours for success,

W. J. KLEIST, JR.,
Howland Theatre, Pontiac, Mich.

NEVER CRITICIZED.

Universal Film Mfg. Co.:

Gentlemen—I was very much impressed by the "Straight from the Shoulder Talk" by the president of your company in your magazine under date of February 13th.

Although I am a small exhibitor, I have given the motion picture business a good deal of study and have come to a firm conclusion that if the motion picture business is to last it must be based on a foundation of strictly moral plays. The strict censoring which the exhibitor has to contend with these days by organizations which are springing up all over the country, commonly known as "Mothers' Meetings," but are composed of the leading citizens of the city or town, will in time blot out all concerns who continue to manufacture immoral pictures.

Since running the Universal Program I have never been approached by any critic regarding pictures of an immoral nature, therefore I highly praise your programs.

Wishing you success, I beg to remain yours very truly,

GLENN S. PACKER,
Katonah, N. Y.

FROM THE VETERANS.

Mr. M. L. Markowitz, Manager California Film Exchange, 121 Golden Gate Ave., San Francisco, Cal.:

My Dear Comrade—The film sent us entitled "The Spy" for Lincoln's Birthday has found its way to an expression by the patrons of the house as "being one of the best films that has ever been shown here in the Home." I also desire to add that the films are perfectly clear and distinct when thrown on the screen, indicating their quality. All have been entirely satisfactory.

Thanking you very kindly for prompt delivery of these films and with very best wishes,

Yours sincerely,
J. P. EDWARDS,
Veterans' Home, Cal.

MADE EXPENSIVE MISTAKE.

Mr. Carl Laemmle, Pres. Universal Film Mfg. Co., 1600 Broadway, City:

My Dear Mr. Laemmle — Your "Straight from the Shoulder Talks," which I have been reading for several months, have convinced me that your arguments against big features are based upon a rock foundation.

I have been running features for about nine months, believing that my patrons preferred them, and that I was therefore making more money. I have, however, returned to the regular service for the past few weeks, and, judging from the receipts I now realize that I made an expensive mistake in taking up big features.

I find that a two or three reel subject, if it is advertised as extensively as a five-reeler, is just as big an attraction. I base this belief upon the fact that I am now doing more business than ever before.

For the benefit of all exhibitors I sincerely trust that you will succeed in bringing the regular program back to its own. Sincerely yours,

SCENIC THEATRE,
500 Atlantic Ave., Brooklyn, N. Y.

GOOD ALL THE TIME.

Universal Film Exchange, Chicago:

Gentlemen — Enclosed find check for service, and let me thank you for the excellent service you are sending me. It cannot be equalled anywhere. "Under Southern Skies" was a better picture than "Jewel." Mary Fuller can be seen at her best in this pretty Southern drama. Representatives of other companies have knocked the Broadway features, but the other companies, Paramount, World Film Corporation, Fox and Pathe cannot send me one good feature after another. They all produce good pictures now and then, but they do not do it all the time. I run them all. I know. The Universal is ahead of them all for furnishing a perpetually good program. Very truly yours,

DAVE UDELL,
Majestic Amusement Co.,
Paxton, Ill.

SERVICE IS GREAT.

Universal Film Mfg. Co.:

Gentlemen — The Red Feather Photoplays are certainly fine, clean and entertaining. We enjoy showing them to our patrons. Your regular service is great.

Yours respectfully,
B. L. CONVERSE,
Temple Theatre, Owosso, Mich.

L-KO

COMEDY SCREAM

"Cold Hearts and Hot Flames"

BOOK this smashing laff getter—"COLD HEARTS and HOT FLAMES"—Advertise it BIG—With Billie Ritchie. Get full information on the following recent L-Ko releases—Do it today—

A SURGEON'S REVENGE.
TILLIE'S TERRIBLE TUMBLES.
CROOKED FROM THE START.
THE RIGHT CAR BUT THE WRONG BERTH.
SAFE IN THE SAFE.
BUNCO MEN.
DAN'S MANICURE MIXUP.
ASTRAY IN A LARGE CITY.

Follow the lead of hundreds of shrewd successful Exhibitors who are getting the money each week showing L-Ko's. Any one of the 59 Universal Exchanges will give you more facts and figures. Write or wire—NOW.

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SEE THE BLUE RIBBON ADVANCE NOTICES

READ THE FOLLOWING PAGES

Feature Releases in the Universal Program of Two Weeks from this Week

"Black Friday," with Dorothy Davenport and Emory Johnson. Directed by L. B. Carleton.	34th Red Feather Production. Five Reels. Released Sept. 18.
"Cold Hearts and Hot Flames," with Billie Ritchie and strong cast of fearless comedians.	Prize L-Ko Konflagration Komedy. Two Reels. Rel. Sept. 20.
Francis Ford in "Poisoned Lips," with Betty Schade. Directed by Francis Ford.	Prize Victor. Story of Jealousy. Two Reels. Rel. Sept. 21.
Ben Wilson in "The Broken Spur," with Joe Girard and Clara Beyers. Directed by Wilson.	Prize Bison. Northwest Drama. Two Reels. Rel. Sept. 23.

Feature Releases in the Universal Program of Three Weeks from this Week

"If My Country Should Call," with Dorothy Phillips and Lon Chaney. Directed by De Grasse.	35th Red Feather Production in Five Reels. Released Sept. 25.
King Baggot in "The Lie Sublime," with Edna Hunter and Lois Alexander. Directed by H. Otto.	Prize Big U Theatrical Story. Two Reels—Sept. 28.
"A Jungle Hero," with Rex De Rosselli, Golda Colwell and Colin Chase.	Prize Bison Animal Drama. Two Reels—Sept. 30.
"Ashes of Remembrance," with Allan Holubar, Betty Schade and Paul Byron. Directed by Holubar.	Prize Rex Heart-Interest Drama. Two Reels—Oct. 1.

Feature Releases in the Universal Program of Four Weeks from this Week

"Under Suspicion," with Gerald Ames. Directed by Geo. Loane Tucker. Written by E. Phillips Oppenheim.	36th Red Feather Production—5 Reels. Released Oct. 2.
Ben Wilson in "In The Heart of New York," with Edna Hunter, Chas. Ogle, Wm. Welsh and Paul Panzer.	Prize Gold Seal Surprise Drama. Three Reels—Rel. Oct. 3.
"Safe in the Safe," with Dan Russell and an all-star cast of comedians who are funny.	Prize L-Ko Police Komedy. Two Reels—Rel. Oct. 4.
"The Human Gamble," with Dorothy Davenport, Emory Johnson and Richard Morris. Directed by Carleton.	Prize Rex Human-Interest Drama. Two Reels—Rel. Oct. 8.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Three Weeks from this Week

"If My Country Should Call," with Dorothy Phillips and Lon Chaney. Written by Mrs. Virginia Terhune Van de Water and produced by Joseph de Grasse. Thirty-fifth Red Feather Production in five reels. Released September 25th. This is a preparedness drama, but written from an entirely new angle. When men decide to go to war they don't stop to think of the mothers, wives and sweethearts until the band plays and the train whisks them away on their mission of death, butchery and fratracide. Old Gen. Sherman knew what he was talking about. But do you think for one moment that it is any better for the mothers, sweethearts and wives than for the men? If you really think so, invest a dime or a quarter or a half dollar and see "If My Country Should Call." It was written by a woman who knows women, who knows war and who knows the sufferings and the tragedy of war, Virginia Payson Terhune Van de Water, of the New York Evening Journal, one of newspaperdom's most verile writers. Dorothy Phillips plays the heroine, a girl who marries into a martial family, but who has an abhorrence of war. She has the courage of her convictions, too. And the manner in which she comes to the full realization of them makes a Red Feather you will remember to your dying day.

King Baggot in "The Lie Sublime." With Edna Hunter, Frank Smith and Lois Alexander. Directed by Henry Otto. Two-Reel Big U Theatrical Drama. Released September 28. The curtain goes up on an actual stage scene, in which King Baggot, the actor, and little Lois Alexander are bowing to the plaudits of the audience. A tremendous big scene and just to establish the fact that Mr. Baggot is an actor, in the story, that is. Everybody knows he is a fine actor, but in this film he plays an actor who is all tired out and needs a complete rest. In the country he discovers a girl with a marvelous voice. Girlie had a sweetheart, too, and when Baggot suggested the stage for the girl, the young man naturally wanted to know where he came in. That set the actor to thinking of a girl who was still waiting for him to make a career for himself on the stage and then come back and marry her. How he settled the problem for them both is the basis of an exceptionally clever story.

"A Jungle Hero," with Rex de Rosselli, boss of all the animals at Universal City; Colin Chase, and Golda Colwell. Two-Reel Bison Animal Drama. Released September 30. We haven't had an animal story for some time, but this one will make up for all the lost time. Young officer gets his arm dangerously hurt saving a strange young woman from the claws of a peevish lion. The young lady asks him to call so that she may thank him. Being a proud officer he very foolishly takes his arm out of the sling and at the same time permits his heart a little more freedom than necessary. Result. He loses both arm and heart. Now he did not mind the loss of his heart, but he couldn't say anything about it when he found his arm was useless. This story might never have had a happy ending if he had not been in Africa a year later just when little Golda needed him to rescue her from a band of savages. She thought that a man who could fight so well with one arm was strong enough to defend her for the rest of her life. Gee, it's great to be brave.

"Ashes of Remembrance," with Allan Holubar, Betty Schade, Paul Byron and Helen Leslie. Two-Reel Heart-Interest Drama. Directed by Allan Holubar. Released October 1. Wonderful title, isn't it? The story, the directing, the acting, the lighting, the photography, everything about this story is wonderful. One of the best arguments for the regular program in some time. Paul and Helen have a lovers' quarrel, and of course everything must stop until Cupid's strike is arbitrated. Helen flies to grandfather, and granny hides her in the closet while he tells Paul what happened to him when just such a serious situation arose in his own affairs during the war. The beauty of the story is in the way it is told and it is wonderfully done. Book it quick. It's a bird.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Under Suspicion." With Gerald Ames. Thirty-fifth Red Feather Production, made under the direction of George Loane Tucker, producer of "Traffic in Souls," and written by the great English noveltist, E. Phillips Oppenheim. The story made a counrty-wide hit when it was published as a serial in the Saturday Evening Post under the title, "An Amiable Charlatan." Joseph E. Parker was the name under which this adventurous American was traveling at the time, and Scotland Yards had it pretty straight that he was one of the most dangerous and clever crooks in London. Of course they dogged his every footstep. Joseph did not mind, and his daughter thought it was the greatest fun in the world. But try as they would, the detectives could get nothing on him. In the meantime, a noble Earl fell desperately in love with the daughter, and we can't find it in our heart to blame him. He had it so bad that he was willing to hold up the detective while Parker and his daughter escaped. And everything might have gone on swimmingly if "Parker" had not introduced himself to the Earl's father under his own name. The detectives thought they had them then, and their inquiry stirred the cause of "Parker's" disappearing so mysteriously from America, up again. The result was the early arrival in London of—— Ah, but you must see for yourself. It would be a crime to give away the story like that. But you won't blame Parker. You would do just as he did if you were as clever as he. Get aboard on this Red Feather. It has nine out of ten features on the market to-day lashed to the mast.

Ben Wilson in "In the Heart of New York." Three-Reel Gold Seal Drama of a rich young man and a very sympathetic settlement worker who wanted to reclaim him. Think of that. Of course she did not know he was a very rich young man, and he was afraid to tell her. She took such a lot of keen enjoyment in getting him a job in her father's factory, and in knowing that it was through her efforts that he was leading a better life. Of course Ben was in the Tenderloin doing a little sleuthing for a ring that had belonged to his mother, and he always said that he would put that ring on the third finger of the left hand of the first girl he found who was just like her. Ben was a pretty good sleuth, and found the ring. Now who do you suppose he gave it to? No prize given for the answer. Edna Hunter plays the girl, and Paul Panzer, Wm. Welsh, Charles Ogle and several others are considerably concerned in the action.

"Safe in the Safe." Two-Reel L-KO Komedy, with police and other trimmings, and featuring one of the koming kings of komedy, Dan Russell. Say, you never really began to appreciate that fellow Dan Russell, did you? Well, it may be our fault for not telling you about him often enough, but take it from your Uncle Wilbert, his batting average in the komedy league is well above four hundred and he is still going strong. He is in the select class, O. K., and if you need any further proof of it go and see this L-Ko. Dan is the chief of police and life with him is a cinch. He is very popular with all the crooks in the town, and they like and trust him so much that they have established headquarters in the same building—in fact, use the same safe and everything. Suddenly the commissioner got peeved at a scurrilous article that appeared in the paper to the effect that they had a rotten police chief. To prove it was not true, he deposited his daughter's pearls in the police safe. And what didn't happen to those pearls isn't worth telling, besides it would take too long. Don't miss this whoopee howler.

"The Human Gamble." With Dorothy Davenport and Emory Johnson and Richard Morris. Two-Reel Rex Drama, directed by Lloyd B. Carleton. When have you seen Dorothy Davenport and Emory Johnson in a two-reeler? This is an opportunity you cannot afford to miss. Dorothy's father was in the stock market, but he objected to paying his son's gambling debts and so he expunged him from the family. Dorothy thought this was a rather raw deal and she seceded with him. They found employment in the office of a stock broker, and in a short time Dorothy became boss of the works—by matrimony. While hubby was sick she had an opportunity to save or break her father, but to save him would mean the ruin of her husband's business. There was a problem. How do you think Dorothy solved it? Book this picture. It is worth it to find out.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

SEPTEMBER—

3—*The Song of the Woods*.........(Drama)
7—**The Triumph of Truth**.........(Two-Reel Drama)
Cleo Madison and Thomas Chatterton.
9—*The Laugh of Scorn*.........(Drama)
10—*Mountain Blood*.........(Drama)
14—*For Her Mother's Sake*.........(Drama)
15—*The Timber Wolf*.........(Drama)
17—*Brick Top*.........(Comedy-Drama)

SEPTEMBER— **GOLD SEAL.**

5—**J. Warren Kerrigan in "The Code of the Mounted"**.........(Three Reels)
Helen Leslie.
13—**Mary Fuller in "Love's Masquerade"** (Two-Reel Society Drama)

AUGUST **IMP.**

29—**King Baggot in "The Chance Market"** with *Irene Hunt*.........(3-R. Society Drama)
25—**The Panel Game**.........(2-Reel Drama)
G. Raymond Nye and Roberta Wilson.

SEPTEMBER—

1—**The Call of the Past** (2-R. Underworld Drama)
Agnes Vernon.
8—**The Pinnacle**.........(Two-Reel Drama)
Myrtle Gonzalez and Richard Stanton.
10—*As The Candle Burned*.........(Drama)
15—**Violet Mersereau in "The Angel in the Attic"** (Two-Reel Heart-Interest Drama)

AUGUST— **101 BISON.**

26—**Mary Fuller in "The Trail of Chance"** (2-Reel Mountain Drama)

SEPTEMBER—

2—**The Desert Rat**.........(2-R. Western Drama)
Romaine Fielding.
9—**Francis Ford and Grace Cunard in "The Princely Bandit"**.........(Two Reels)

AUGUST— **L-KO.**

30—**The Right Car But the Wrong Berth**
Dan Russell.........(2-R. Comedy)

SEPTEMBER—

6—**Crooked From the Start**.........(Two-Reel Com.)
Billie Ritchie.
12—**Tillie's Terrible Tumbles**.........(Three-Reel Com.)
Alice Howell.

RED FEATHER PRODUCTIONS.

AUGUST—

28—**The Folly of Desire**.........(5 Reels)

SEPTEMBER—

4—**Violet Mersereau in "The Narrow Path"** (Five-Reel Drama)
Wm. Welsh.
11—**Flora Parker De Haven in "The Whirlpool of Destiny"**.........(Five-Reel Drama)

SEPTEMBER— **JOKER.**

2—*Elixir of Life*.........(Comedy)
9—*The Deacon Stops The Show*.........(Comedy)
16—*In Onion There Is Strength*.........(Comedy)

AUGUST— **NESTOR.**

21—*Broke but Ambitious*.........(Comedy)
28—*The Terrible Turk*.........(Comedy)

SEPTEMBER—

4—*The Boy From The Gilded East*.........(Comedy)
11—*Nobody Guilty*.........(Comedy)
15—*Speeding*.........(Comedy)

POWERS.

AUGUST—

25—*Sammy Johnson in Mexico* (Cartoon), and *Creating Life from a Dead Leaf*..(Ed.) (Split Reel)

SEPTEMBER—

1—*"Japan's Gateway to the Temple of the Gods"*.........(Dorsey Educ.)
Little Brownie's Bravery.........(Drama)
Ed Hearn and Little Elizabeth Janes.
7—*Making a U. S. Soldier*.........(Ed.)
14—*Hunting Wales in Japan*.........(Ed.)

JULY— **REX.**

16—**The Crimson Yoke**.........(2-R. Mexican Dr.)
Cleo Madison and Wm. V. Mong.
21—*The Phone Message*.........(Society Drama)
23—**Branscombe's Pal**.........(2-Reel Drama)
25—*Cross Purposes*.........(Drama)

AUGUST—

11—*By Conscience's Eye*.........(Drama)

SEPTEMBER—

8—*The Heritage of Valor*.........(Drama)
17—*The Small Magnetic Hand*.........(Drama)

UNIVERSAL SPECIAL FEATURE.

Ella Hall in "The Heart of a Show Girl"
Franklyn Farnum.........2-R. Stage Dr.)
"Liberty" (Episode No. 3), **"American Blood"**
Marie Walcamp, Eddie Polo and Jack Holt.

Week of September 4—

Carter De Haven in "Timothy Dobbs, That's Me." Episode No. 4. **"From the Rogues' Gallery"** (Two-Reel Comedy)
Marie Walcamp, Eddie Polo and Jack Holt in **"Liberty."** Episode No. 4. **"Dead or Alive"** (2 Reels)
11—**Carter De Haven in "Timothy Dobbs, That's Me."** Episode No. 5. **"Hired and Fired"** (Two-Reel Comedy)
The Caravan.........(2-Reel Egyptian F't're)
Claire McDowell and Lena Baskette.
Marie Walcamp, Eddie Polo and Jack Holt in **"Liberty."** Episode No. 5. **"Love and War."** (2 Reels)

VICTOR.

SEPTEMBER—

3—*Arthur's Desperate Resolve*.........(Comedy)
4—*Love's Boomerang*.........(Comedy)
7—*Pat Rooney in "He Became a Regular Fellow"* (Comedy)
12—*Jane's Choice*.........(Comedy)
14—*Baby's Toofs*.........(2-Reel Comedy)
Harry Meyers and Rosemary Theby.

AUGUST— **LAEMMLE.**

11—**The Highway of Fate**.........(2-Reel Drama)
Sydney Bracey and Sydell Dowling.
12—*Her Mother's Sweetheart*.........(Drama)

SEPTEMBER—

6—*Circumstantial Justice*.........(Drama)
13—*The Price of Victory*.........(Drama)

AUGUST— **ANIMATED WEEKLY.**

16—*Animated Weekly, Vol. 2, No. 33*.........(News)
23—*Animated Weekly, Vol. 2, No. 34*.........(News)
30—*Animated Weekly, Vol. 2, No. 35*.........(News)

SEPTEMBER—

6—*Animated Weekly, Vol. 2, No. 36*.........(News)
13—*Animated Weekly, Vol. 2, No. 37*.........(News)

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Arrange for a big combined showing of posters, using the 24-sheet "LIBERTY" stand—a RED FEATHER stand and Poster Portraits. If you are using the entire Universal Program, use a liberal quantity of one's, two's, three's and sixes on program pictures. This kind of a billboard display will startle your town. A big showing will make 'em all sit up and take notice.

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For two-reelers, striking 1-sheet and 6-sheet stands.

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For all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars.

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Gentlemen:

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562 West Randolph Street CHICAGO, ILL.

The Moving Picture Weekly

Sept. 16, 1916

Price 10 Cents

...he cat woman.

...alize," said Elsie ...Wilson, as she ...f the set of the ...l photoplay, "The ...omen Do," wear... glittering trap... of a screen vam... large black Per... fathomable green ...ire, as the screen ...s a British crea...

...t," I replied, for ... sinuous, subtle, ...aky Sphinx (the ...ribe her hiss like ...e product of any ...ds, or continents ...er, seemed ridicu... to me, and I won... chicanery on the ... begun its deadly ...g Miss Wilson's

...istic to the idea. ...ecause I am Brit... unjustly for my ... brightest jewels ...or the Infant In...ou may elect to ...ntally rehearsing ...famous American ...ning, 'Oh-ho! say ...urself," she stated ... mind with the ...nal Swami, while ...ressed the volup... in her arms. ... cat," I said in ...hat her periscope ... more of my hid...ust be a reincar-

Bluebird Release, "THE EVIL WOMEN DO"

From the Story by Emil Gaboriau, Scenario by E. J. Clawson, Produced by Rupert Julian

nated Egyptian goddess, and it is giving you too much occult information."

She smiled and put it down.

"But you will have to listen to my discourse on the British-made vampire just the same," she said; "so swallow your pride and open your ears."

"Sir Philip Burne-Jones invented the modern vampire," she began, "and you will acknowledge that he is one of the most British of painters. Before that she was a mythological creature, 'a ghostly being fabled to suck the blood of the living during sleep,' as the dictionary has it. But no one thought of digging her out of her fabulous past and making her the central figure of a play or story until Burne-Jones began it. Her resuscitation might not have been accomplished by his efforts alone had not Rudyard Kipling, another typical Englishman—you see I am proving my case—visited the Royal Academy Exhibition and stood with the crowd

Henriette is thrown out of her home.

before the greatest hit of the year. He went home and put what he thought about it into the kind of verse that every one must read, which is quoted even in the backwoods publications, and soon becomes part of the language:

"'A fool there was and he made his prayer,
Even as you and I,
To a rag, and a bone, and a hank of hair.'"

She recited the lines half-absently, and I realized that when Elsie Jane adopted the silent drama the stage lost a valuable member. She made parodied, hackneyed poem live.

"They made a play out of that English picture and its English interpretation in verse and called it 'A Fool There Was,'" she continued. "I hope for the sake of my argument that it was a Britisher who wrote it, but I can't remember, though I played in it myself with Robert Hilliard for a season. Of course, I was the Vampire. The one, the only, the first of her type to bear the distinctive trade-mark, though, goodness knows, the type itself is old enough. Probably Adam's Lilith was the original, and you know, according to the latest theories, she antedated even Mother Eve. There, haven't I proved my contention that the modern vampire is a British product?"

I acknowledged that she had, conclusively, and changed the subject. What is the use of rubbing a thing in?

"Are you a vampire in 'The Evil Women Do'?" I asked.

"One kind of vampire," she answered, "but I think that in reality I am more the 'Cat Woman' in this play. You know that was one of the suggested titles when we decided to change the original 'Clique of Gold,' as the Gaboriau story is called in English. I wish that the feline suggestion had been retained. 'Sarah Brandon,' or 'Ernestine Bergot,' as she really is, is the personification of the feline in my opinion.

"A cat is a wonderful study," she went on. "But companionable? Well, hardly. That they should be considered the appropriate pet for the typical old maid is the reason for old-maidism. A woman who is no better judge of character than to make a pet of a cat would better avoid matrimony, poor thing, and usually does. Cats are individualists, with no idea of adapting themselves to their associates in a home. They are inscrutable, luxury-loving, cold-hearted, sensuous Hedonists. They mesmerize us, but they are only soulless intrigants. 'Velvet paw and claw of steel.' That describes the mixture of softness towards themselves, and hardness toward everything else. Sarah Brandon is just that, and that is why she is wonderful to play. Every adjective which I have just applied to cats fits her. Gracile, stealthy, fascinating, she winds her insidious way into the good graces of her victims, taking everything, giving nothing in return. She is beautiful with the beauty of exotic things, but her beauty can never inspire to noble thought or action. It conceals a voracious appetite for things of the flesh, and a cold egotism which betrays affection to gain its own ends. She has but one idea: her own comfort, her own luxurious ease. All the famous, beautiful, wicked women of history and fable, Jezebel, Messalina, Delilah, Thais, have had something of the cat in

The man whom Sarah ruined returns to denounce her in her moment of triumph. *Sarah sees a ghost from the past.*

She makes sure of ... first mu...

their natures. Tha... tionalized portraits ... They tell us nowad... was a great politic... neuraesthenic. Oth... labels."

"The Evil Women ... of the development ... gutter through her ... votion to her own...

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"My beautiful cou...